

2014

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Unravelling the Mysteries of Ancient Places



One Year
Anniversary Edition



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Were the Ancient Funerary Towers of Sillustani Peru Originally Part Of an Energy System?

By Brien Foerster

Sillustani is a pre-Incan burial ground on the shores of Lake Umayo, about an hour's drive from Puno in Peru, which is a large city on the shore of Lake Titicaca. The tombs, which are built above ground in tower-like structures called *chullpa*, are the vestiges of the Colla people, Aymara speaking people who were conquered by the Inca in the 15th century. The structures housed the remains of complete family groups, although they were probably limited to nobility. Many of the tombs have been dynamited by grave robbers, while others were left unfinished.

The above is the conventional rhetoric espoused by academics, and is the information which most guides to the Sillustani site give visitors. What they generally believe is that the smaller and cruder *chullpa* were created first, by the Colla people between 1200 and 1400 AD and that the Inca, who conquered the Colla during the 15th century constructed the larger and more precise ones afterwards.

Prior to the Colla, the great Tiwanku civilization, whose name sake is a prominent archaeological site just south of the shore of Lake Titicaca in Bolivia, held sway to some extent in the area. The Colla, or Hatun Colla was one of many tribes that had organised themselves in communities after the Tiwanaku culture had faded. Together with the Lupaca kingdom, the Colla had control over more or less the whole region of Lake Titicaca.



Figure 1 A comparison of the two styles of chullpa

Of course, according to conventional thought, smaller and rougher stone work should precede larger and finer ones, because it is generally believed that humanity has technically evolved over time, whether in Peru or elsewhere. Other works attributed to the Colla in the region are indeed crude in construction and appearance, and made from local field stone which has been roughly shaped and cemented together with clay as mortar.

The finer of the *chullpa* are presumed to be of Inca manufacture, because their form of mortar free construction is compared to such works in Cusco such as the Coricancha. However, it has not been positively proven that the Inca built the Coricancha, and in fact questions arise as to whether or not the Inca, who were a Bronze Age culture, could have achieved such fine workmanship.

The Coricancha is thought by many sources, including early Spanish chronicles to be the first building ever constructed by the Inca. However, it is also the finest of their works. So how is this possible? The answer could be that the Coricancha in fact existed in Cusco when the Inca arrived, somewhere between 1000 and 1100 AD, and was made by an unknown earlier people, sometimes referred to as the Perhuas, or Viracochans.

Though this may sound like an outrageous assumption to some readers, anyone who has walked the streets of Cusco can clearly see that the lower and thus older constructions are superior to those that came later. This suggests that the Inca were building, in many cases, on top of older, finer foundations.



Figure 2 A photo of the Coricancha

The best of the *chullpa* at Sillustani look very much like the Coricancha in Cusco as regards to building methods, and materials. Some of the wall areas of the Coricancha are composed of amazingly tight fitting andesite blocks, while others are of basalt. In both cases the stone was not local, but brought on from specific quarries several kilometers away.

It is based on the similarity of appearance alone that has caused many academics to presume that the finest of the Sillustani *chullpa* were made by the Inca. However, if the Coricancha is not Inca, but older, then the *chullpa* may be the same.

Human remains were found inside some of the *chullpa* by archaeologists, and others by tomb robbers. Thus, the conclusion has been drawn that the function of the *chullpa* was of a funerary nature. However, some engineers have looked at these structures, and find the finer ones quite perplexing.

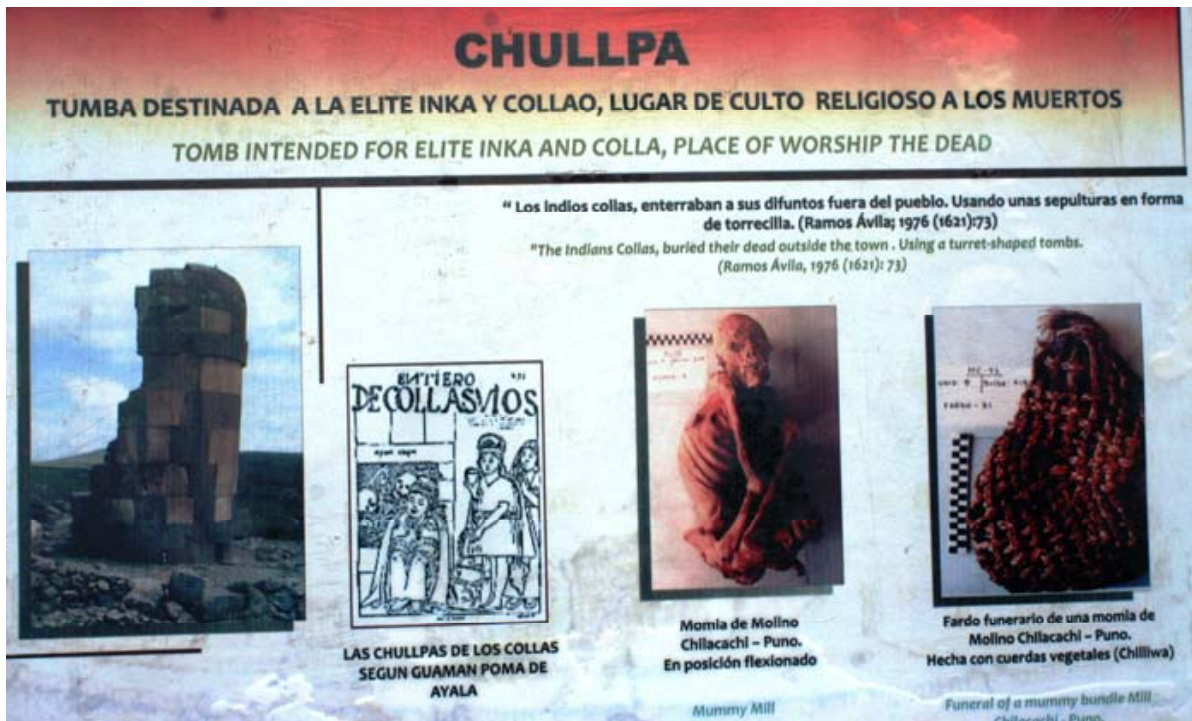


Figure 3 A sign asserting that the function of the chullpa was for burials

They are not vertically straight, but in fact taper outwards from the bottom to the top, which is not a conventionally logical building approach. Also, the top area has a curve to it from the outside in. As well, each has a band around the upper area which would form what function; simply decoration?

Mortar free construction is clearly far more complex than the use of clay to fill in the areas of the smaller and less well made *chullpa*, or any other building or wall. As well, fitting stones so tightly together as is seen in the finer and larger *chullpa* means that the structure is stronger, and could have resonant qualities due to this close stone contact.



Figure 4 Cross-section of a chullpa

The author has been inside one of the best made *chullpa* with engineer Christopher Dunn, author of *The Giza Power Plant* and *Lost Technologies Of Ancient Egypt*, as well as Dr. Robert Schoch, author, geologist, professor and the man who re-dated the Sphinx of Egypt based on water weathering.

In both occasions we noticed that, using a phone application which can emit specific musical notes, A and A# caused the inside of the *chullpa* to seemingly amplify the sound, while other notes did not. What is curious about this is that some research in the Great Pyramid of Giza's "king's chamber" suggest that it is tuned to A#.

Now why would a builder supposedly tune the interior of a stone structure to resonate to a particular frequency range? If it was a tomb for the dead, he or she most likely would not, but if it was constructed for an energetic purpose, then it may make sense.

On a trip to the Sillustani site in November of 2013 with Hugh Newman's Megalithomania, we had many energy dowsers with us. Clearly not regarded by the mainstream as a scientific testing, these talented individuals were able to pick up specific bands of energy running through areas of the *chullpa*.

The best of the *chullpa* are composed of 2 layers of stone, each being of different composition and from separate quarries. The less finely made and smaller of the *chullpa* have no such organized compositional structure.

The outer layer of the fine *chullpa* is basalt, and not of local origin, but supposedly from a specific many kilometers away, and the inner "bee hive" dome area is made of dense andesite, again most likely not local, as the Sillustani area is predominantly red sandstone. Also, in those of the fine *chullpa*

which are somewhat intact, the stones of the inner andesite core are cemented together with a white clay material which again is not of local origin.

The *chullpa* of smaller size and inferior quality are made of field stone and broken pieces of red sandstone, basalt and andesite, with red adobe material, which is in fact the soil of the area, used as filler and binding agent.



Figure 5 A fully restored chullpa

Another curious aspect to the *chullpa* in general is that each has a small opening at the base, facing east. This cardinal alignment is speculated by most archaeologists as being related to the path of the sun, which rises in the east and sets in the west. Since the Inca, and presumably earlier people were “sun worshippers” these archaeologists believe that east facing “door” relates to the religious belief system of these people, and that as a tomb each *chullpa* may guide the departed soul to some kind of solar related afterlife.

However, the damage to all of the finer *chullpa*, believed by many to have been the result of looting and stone material recycling centuries ago, is greatest on the western sides of these towers. If it is possible that rather than originally being graves of nobility, they were in fact energetic structures of some kind, some engineers have speculated that an ancient catastrophic event, such as a power overload or earthquake may have caused the original damage.

In fact, the largest of the *chullpa*, which was square in shape and composed of several multi-ton blocks, is the best case to approach this idea. Some of the megalithic stones which were originally incorporated into its form are to be found several hundred feet away, hardly something that people wishing to harvest material would do.

In summary, the main points are the following. It is quite possible that the oldest of the *chullpa*, which are of the finest craftsmanship and design, predate the Bronze Age Inca or any other known culture. The later, smaller and poorer quality structures were an attempt by later cultures to copy the design, and to use the older *chullpa*, which no longer had an energetic function due to damage, as funerary depositories.

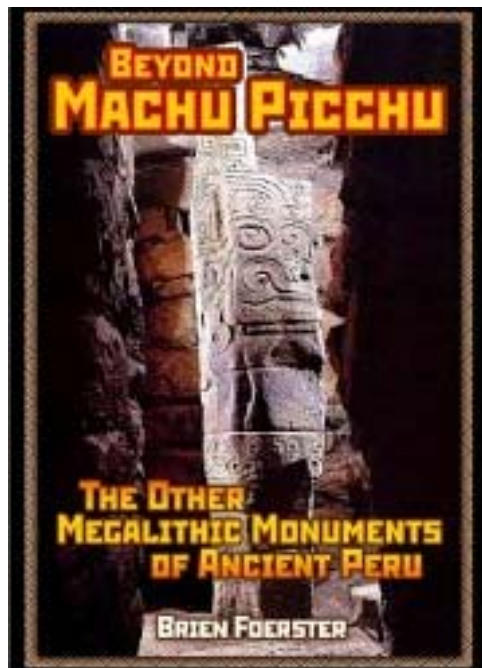
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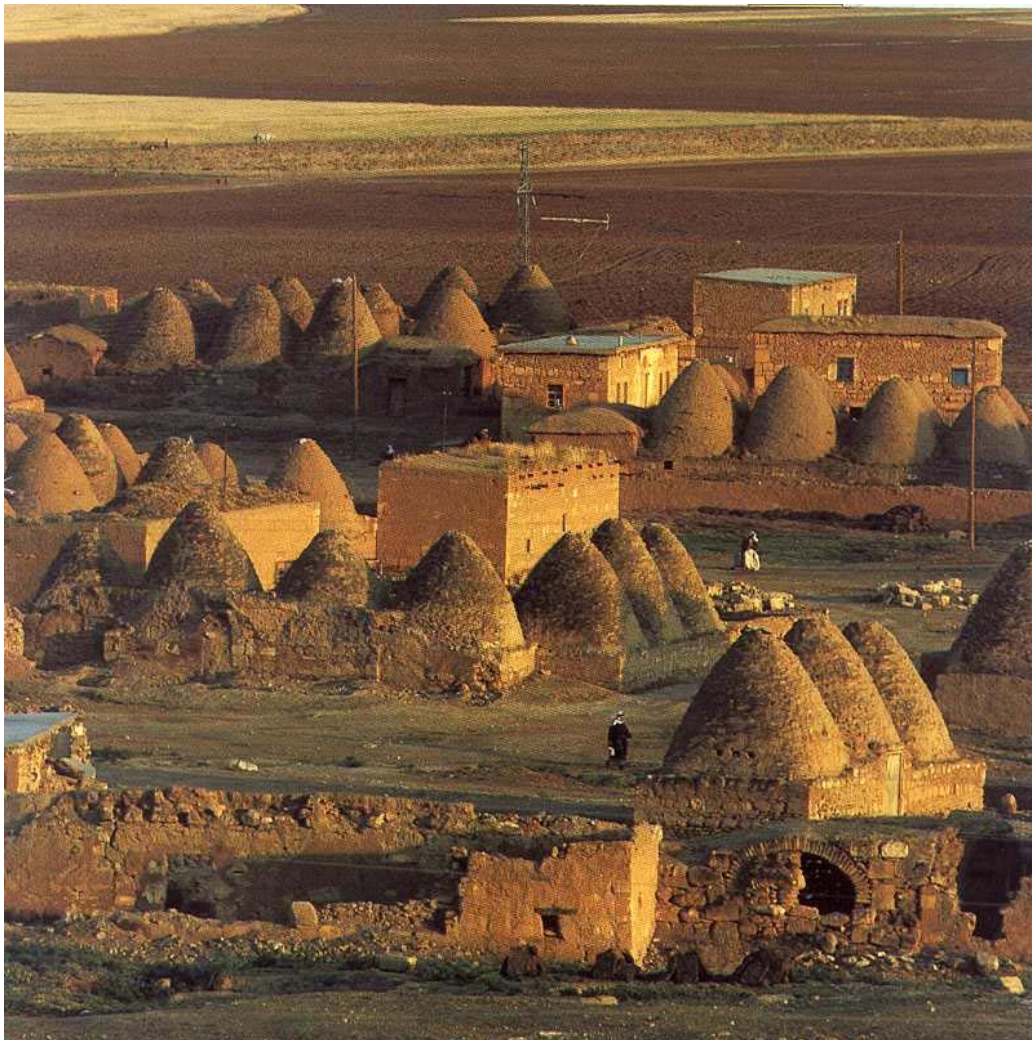
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Harran – city of Abraham

By Lucy Wyatt

Harran is one of the oldest cities in the World. Located in southern Turkey, a remarkable feature of this ancient place is its beehive-shaped adobe houses, built entirely of mud without any wood. Their design makes them cool inside and is thought to have been unchanged for at least 3,000 years. Some were still in use as dwellings until the 1980s. Harran dates back to at least the Early Bronze Age, to some time in the 3rd Millennium BC. Renown as a point on the Silk Road, there are many references to this ancient place in the Bible and, for example, its trade with the Phoenician city Tyre in 'choice garments, in clothes of blue and embroidered work, and in carpets of coloured stuff, bound with cord and made secure' (*Ezekiel 27:23-24*). It is perhaps most famous as the city of Abraham. His birthplace, Sanliurfa, is close by and Harran is the place where his father Terah went to die. My own interest in this city is not, however, in its Biblical connections, fascinating though they are, but in its more esoteric history.





Harran's close neighbour, Sanliurfa, holds a clue to this hidden aspect. Sanliurfa has undergone many transformations over the millennia. Most curiously, in the 12th century, when Sanliurfa was a Christian kingdom that went by the name of Edessa, it attracted the attention of the Knights Templar. There seems to be some significance in St Bernard of Clairvaux, and not the Pope, preaching the Second Crusade at Vezelay in Eastern France, not in order to defend Jerusalem but to rescue Edessa after its capture by the Seljuk Turks in 1145.

The question is "why?". Why did St Bernard, who was responsible for helping to create the Knights Templar, take such an interest in this land-locked city-state which, as writer Adrian Gilbert points out, was of no strategic importance on the wrong side of the Euphrates?(*Adrian Gilbert Magi – the Quest*

for a Secret Tradition, Bloomsbury, London, 1996 p191) It was quite a military undertaking after all, and not an obvious destination.

Maybe the Knights Templar knew that Edessa could have been the original 'Ur of the Chaldees'; the place where the Chaldean Magi had spent time. In the 1920s, Sir Leonard Woolley claimed that the 'Ur of the Chaldees' was his excavation of the city of Ur in southern Iraq. What he found was spectacular and extensive: huge quantities of artefacts dating back three thousand years, and much gold, including a beautiful golden sculpture of a ram caught in a thicket. Many of his finds are on display in the British Museum. But important though his find was, I am not convinced that this was the Ur of the Bible. 'Ur' is a common word found in ancient times as it has the meaning of 'foundation' and can be found in the name of Jerusalem – 'Uru-shalom' – meaning 'place of peace'. It makes more sense that the Chaldean Ur was further north, not least as Abraham makes reference to his conflicts with the Hittites who were based in central Turkey.

The Chaldean magi, an elite of wise men, skilled in the arts of divination, had taken refuge in the remains of the Hittite empire in central Turkey at least a thousand years before the Knights Templar arrived and it is possible that something remained of their occult knowledge in the area. But it is just as likely that the real focus of the Templar attention was Harran itself.

It is important to reflect at this point on what might have been the genuine mission of the Knights Templar. There is no doubt that St Bernard played a key role in creating the cover story that this select group of religiously inspired crusaders existed to protect the routes to Jerusalem. But given the low numbers of Templars, at least to begin with, this explanation does not make

sense. What is more plausible is that they had a presence in the Near East because, after the First Crusade in 1097, St Bernard and others from the Court of Burgundy became aware of occult knowledge contained in a body of writings known as the *Corpus Hermeticum* considered to be 'older than Noah' having been composed by Hermes Trismegistus and therefore of great interest. And one group of people who knew a lot about the *Hermetica* was the Sabians, who at the time of the Crusades lived in Harran.

What made Harran unusual in the 12th century was that it was not Jewish, Islamic or Christian. Its main temple, eventually destroyed by the Mongols in 1259, was dedicated to the Mesopotamian Moon god Sin. It was also famous as a centre of alchemy, as practiced by the Sabians who regarded Hermes as the founder of their school.

The Sabians' distinctive form of alchemy focused on metals, especially copper, and minerals, rather than gold. In the view of some writers, this distinction indicates a very early tradition, possibly going back to 1200 BC when copper was the chief metal (*Jack Lindsay The Origins of Alchemy in Graeco-Roman Egypt, Frederick Muller, London, 1970*). There is little doubt that the Sabians' beliefs and practices date back into ancient times and that they had strong links with Egypt. Indeed, it is possible that the name 'Sabian' derives from the ancient Egyptian word for star, *sba*, and they may have been ancient refugees from Egypt.

The Sabians could have been the last remnants of Egyptian priesthood which mostly disappeared from Egypt in the 4th century when Romano-Christians destroyed what was left of Egyptian temples. As a result of that persecution, they may have

found their way up the trade routes to Harran on the northern Euphrates where they felt safe enough.

What kept the Sabians safe and allowed them to continue with their practices was a reference to them in the Koran. The Koran acknowledged that the Sabians were of the religion of Noah and therefore accorded them respect. The precariousness of their existence is, however, recorded in the story of the Caliph of Baghdad who passed through Harran in 830 AD. He wanted to know if those who dressed differently were 'people of the book' (i.e. the Koran or Bible). Fortunately, he accepted the response that the Sabians' 'book' was the *Hermetica*, their prophet was Hermes and they were the Sabians referred to in the Koran and so they were spared death as infidel.

Little did the Caliph realize how much the Sabians had contributed to his own culture, Sabians having helped to found the city of Baghdad in 762 AD and turn it into a great seat of learning. The Sabians were a great 'conduit for the transmission of ancient wisdom to the Arabs, especially to the Sufi and the Druze (*Adrian Gilbert op cit, 1996, p70*). It was a Sufi alchemist by the name of Jabir ibn Hayyam who had in his possession one of the oldest copies of the most famous Hermetic texts, the *Emerald Tablet*, and who wrote the magical tales of a *Thousand and One Nights*. He was skilled in mathematics, medicine and other sciences and was keen on disseminating knowledge of the Pythagorean principles of number (*Baigent & Leigh The Elixir & The Stone, Viking, London, 1997 p41*).



Figure 6 The emerald tablet

Above all, it is thanks to the Sabians, and to the city of Harran, that so much knowledge relating to ancient civilization, to the Egyptians and others, was preserved throughout the Dark Ages and from which we can now once again benefit.

Lucy Wyatt is author of 'Approaching Chaos – could an ancient archetype save C21st civilisation?' (2010) and co-organiser of Eternal Knowledge Festival (www.eternal-knowledge.co.uk) a weekend focusing on Bronze Age to Modern Age – knowledge that is useful and relevant. The next EKF is 4th-6th July, Greenwich, London and will include speakers such as Robert Bauval, Paul Devereux and Adrian Gilbert. Adrian has written extensively on the Sabians and will speak about them at the forthcoming EKF event.



The Stonehenge Landscape – a wider perspective

By Maria Wheatley



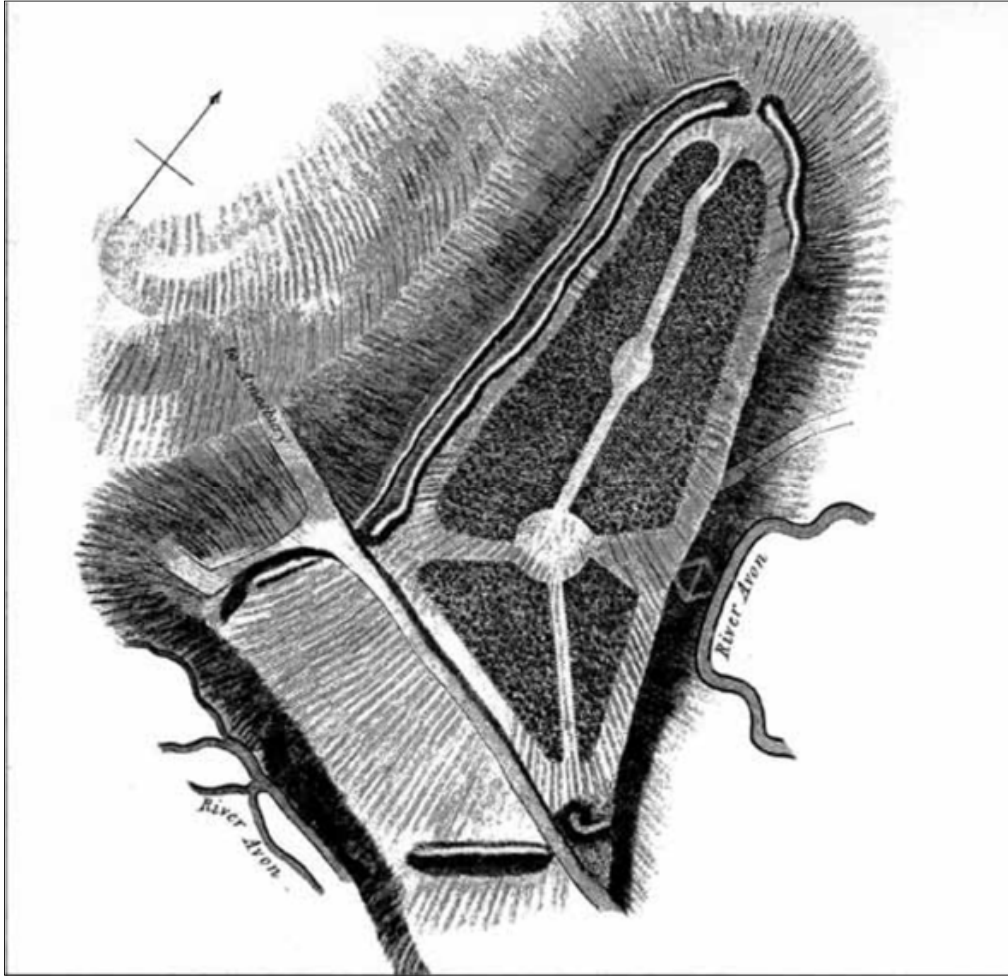
Stonehenge stands on the windswept Salisbury Plain reminding us of the engineering, astronomical, and mathematical skills of our distant ancestors. Undoubtedly, Stonehenge is recognised worldwide as one of Britain's most iconic stone circles. Yet, Stonehenge is a part of a much wider ceremonial landscape that contains some of the most enigmatic and mysterious monuments ever constructed. Stonehenge has its origins rooted in antiquity. Around 10,000 years ago the Mesolithic peoples of Salisbury Plain created a thriving community close to where Stonehenge would eventually stand some five thousand years later.

Totem poles or temple structure?

In the old visitor's car park next to Stonehenge are three large white circular markers which signify the position of Mesolithic postholes. Excavated in the 1960s these timber features were interpreted as 'totem poles' which instantly conjures up an image of free standing timbers of no complexity. However, laboratory carbon dating sent a shock wave through the archaeological community as the postholes dated from 8800 BC; although one post may have been a later addition. Aligned to face the direction of the spring and autumn equinoxes, the posts that once stood 14 feet high, reveal astronomical precision at a time when we are told that prehistoric communities were hunter-gathers. Granted, at sites such as Gobblecki Tepe megalith temples were constructed during the Mesolithic era; the Far East being considered the cradle of civilisation, however, ancient Britain was seen as a primitive backwater.

What did the posts signify and were they a section of a much wider timber structure – a temple complex? Questions abound as the excavation had many flaws. In 1988, some thirteen years after the initial excavation, a fourth posthole was discovered suggesting that other features may have been missed. Labelling timber posts 'totem poles' robs our prehistoric ancestors of their ingenious skills which will soon become evident.

Mesolithic Buildings



Close to Stonehenge is Vespaian's Camp, an Iron Age hill fort which was a Druidic ceremonial centre dated to 500 BC. In 2005, at the base of the camp, archaeologists unearthed yet more surprises about our distant Mesolithic past. Thought to be nomadic wanderers that followed game and wild herds, Mesolithic people roamed the British landscape and lived in temporary huts or dwellings. However, new evidence dismisses this old opinion from which a new view of our remote past emerges.

Close to an old spring, a Mesolithic building was recently discovered which is the oldest known building in the Stonehenge landscape. This find is unprecedented as it was believed that no such structure should exist; as Mesolithic

people were thought to be nomadic. It was interpreted as a 'home base' or campsite that people returned to seasonally. Certainly, the spring was deemed sacred as numerous Mesolithic deposits were placed in the water. Over 10,000 Mesolithic implements such as tools were excavated from the spring and remarkably the tools were in pristine condition. Indeed, the blades were so sharp that some of the archaeologists cut their fingers on the razor-sharp edges. For millennia, the spring continued to be revered as deposits from the Neolithic, Bronze and Iron Ages were found alongside ritual deposits of the later Romano-British era. This was hallowed ground revered since the dawn of time.

We are spoon-fed by historians that the Mesolithic people lived in wigwam like structures following wild animals and foraging for nuts and wild berries. Not so. People lived in the so-called *home base* for over 1500 years as occupation spanned from 6250 – 4700 BCE. This was no short-lived affair and over 62 generations lived and worshipped close to Stonehenge and its Lourdes like spring.

Evidently, it was the Mesolithic people that chose and consecrated the location of Stonehenge long before a single stone was raised by their Neolithic descendents.

3800 BC a new monument emerges

Around 3800 BC, (if the archaeological dating system is correct and many anomalous findings questions this) a new monument suddenly emerged that still defies explanation. When I take people into the Stonehenge landscape I always point out where a monument called the Cursus was located. Cursus monuments were common in Neolithic Britain and one gigantic example stood around 800 metres north of Stonehenge. Although

Cursus monuments preceded the stone circle-building phase by over a thousand years, they are intimately associated with them.

The Greater Cursus (OS MAP 184.124430)

Cursus monuments are intriguing. Constructed out of chalk blocks creating large wall-like banks, the monument consisted of two roughly parallel banks and ditches around 310ft (100m) wide that coursed for nearly 2 miles (3km). They take their name from the 18th century antiquarian, William Stukeley, who believed them to be Roman racetracks; Cursus is Latin for running and movement. The only illustration which depicts the monument, drawn by Stukeley, is inaccurate as the terminal end was not rounded as shown but perfectly square. Today, little exists of the Cursus monument which was aligned east-west facing the equinox sunrise. Strangely, the Cursus did not have an entrance and clearly was not intended to be used by the community, making it even more unique and mysterious. To add to the puzzle, a 125-metre long extension was added to the west end, terminating in a very deep, straight ditch. The elongated interior covered 70 acres, enough to accommodate three-dozen football pitches laid out end to end.



Originally, the Cursus would have gleamed white, its chalk banks glistening in the sun and moonlight amid a lush green landscape. There are many other Cursus monuments in Britain,

the largest of which is found in Dorset and courses for over 7 miles (10km). Half a mile (800m) north-west of the Greater Cursus was once the Lesser Cursus, which ran for a quarter of a mile (400m). Both monuments were ploughed out to make way for agricultural development just after WWII.

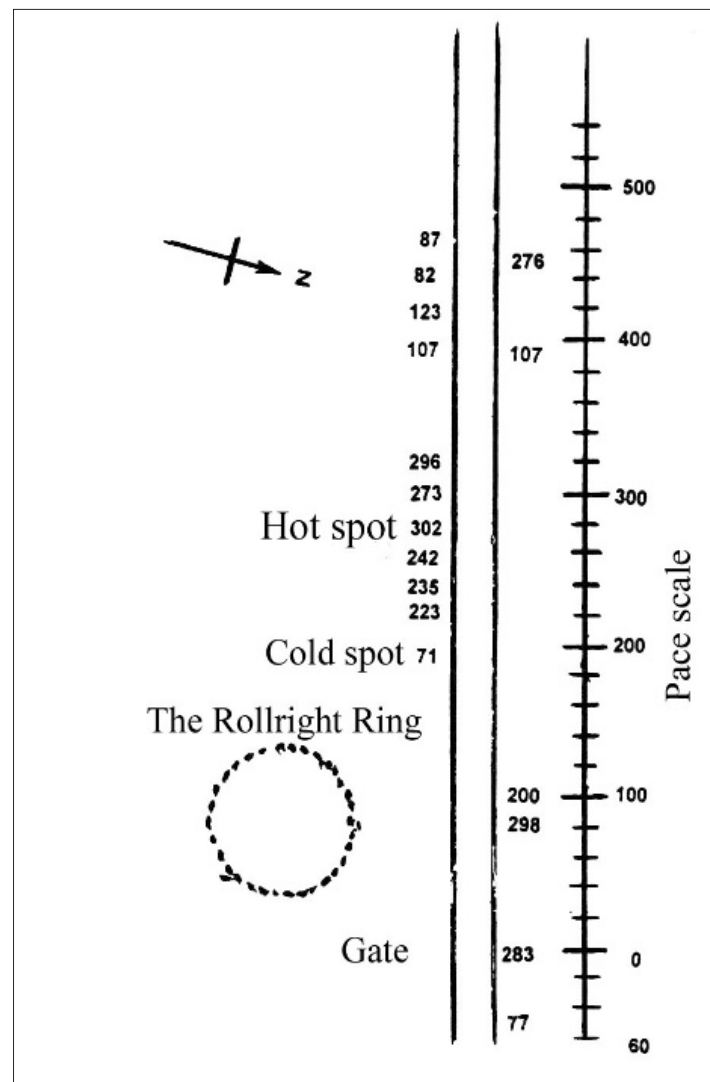
In plain, Stonehenge and the Cursus formed a gigantic triangle; the tip balanced on Stonehenge with the long base of the Cursus half a mile to the north. Stonehenge is almost, but not quite due south of the centre of the Cursus. No matter what type of monument and no matter where it is found - from the pyramids of ancient Egypt to the Stonehenge environs - archaeologists state that they were constructed as burial tombs or they were intimately associated with death rites – an unsatisfactory explanation for such an unusual monument, which has never revealed bones, ashes or any funerary evidence. Rather, this vast landscape monument appears more like a container, an object constructed for technological and advanced purposes devoid of human participation and hence no entrance.

Radiation levels

During 1995 –1999, several gamma radiation readings were taken at the centre of the Cursus monument using a Geiger counter. Inexplicably, readings flared up compared to the stable and consistent readings obtained from the control zone which was located directly outside of the monument. Adding to the mystery, readings tended to flare at the equinoxes mirroring its solar east-west alignment. The Cursus may well have been aligned to accommodate the gamma radiation bursts which are seemingly activated by the Sun's movement along the ecliptic. Were these people prehistoric physicists that harnessed radiation for energy purposes, who understood the hidden energies within the landscape?

The Rollright stone circle in Oxfordshire is another example of a prehistoric site associated with radiation which we have investigated.

Gamma ray counts on the 'Spook' road



The survey below reveals the measurements which we took along the adjacent road to the Rollright stone circle, which was dubbed the 'Spook road'. The normal background count for the region is 60 – 80 counts per minute. Our findings revealed huge differences ranging from a cold spot of 71 to a high spot of 302. Close to the 'hot spot' zone many people have reported strange phenomena. A surveyor observed the sudden disappearance in the lane of a car with two occupants and one scientist observed

the momentary appearance of a huge dog-like animal by the lane next to the stone circle. Like the car image, it too vanished. Some eighteen months later, one researcher witnessed the appearance of an old-fashioned, horse-drawn gypsy caravan for a few moments. It was going away from her yet nothing had passed her in the lane. In all these cases the witnesses, and the images observed, were in the highly radioactive sections of the lane. A possible explanation could be that the witnesses had each experienced a 'time-slip' phenomenon in that, somehow, they had each gained a fleeting access to a few moments of other times in the lane, due to the high radioactive levels interacting with their minds resulting in manifestation.

Reported to me by military personal, are instances of time-slips by the lane that runs from Larkhill to Stonehenge. Interestingly, the lane cuts through the Cursus and is exceptionally close to the Cursus radiation 'hot spot'. After witnessing a strange amber or orange coloured light that suddenly appeared around their parked car, and then moved towards the main road, two soldiers that were trained observers, tried to triangulate the distance of the amber object but it suddenly disappeared. They returned to barracks. Instantly, they were reprimanded as they had been absent without leave for two days, but to the soldiers only an hour or so had passed. The soldiers are still seeking answers to this strange experience amid the Cursus monument.

Woodhenge (OS MAP 184.150434)



The Stonehenge environs contains monument after monument testifying to its importance as a prehistoric spiritual capital. Woodhenge is a large timber structure which was believed to be a flattened barrow until Squadron Leader Insall took a series of aerial photographs which showed circular white marks (now depicted by concrete posts).

Situated a mile (1.5km) from Stonehenge, Woodhenge was a vital component of the Stonehenge landscape that was constructed around 4,200 years ago. This early Bronze Age site consisted of six ovals of concentric timber posts surrounded by a ditch and an outer bank, which was broken by an entrance causeway in the north-east – the direction of the midsummer sunrise. Ring C was the first series of posts to be erected – 16 one-metre-thick posts each weighing around 5 tons were set in an oval-shaped pattern. In pristine condition, the monument would have appeared like a maze and it isn't easy to walk

around. However, when walked as a labyrinth it makes easy walking and perfect sense. You don't bang into posts!

Within the inner timber ring was the grave of a young child as shown in the photograph. An unexpected archaeological discovery in the Stonehenge environs unearthed five children's skulls that showed evidence of head-binding or possibly elongated skulls, which is exceptionally rare for prehistoric Britain.

Woodhenge is sited on extraordinary earth energy patterns and the site is crisscrossed by linear ley lines that link monument after monument across the ceremonial landscape. Intriguingly, many of the meandering currents of earth energy terminate at the Cursus monument.

Durrington Walls (*OS MAP 184.150437*)

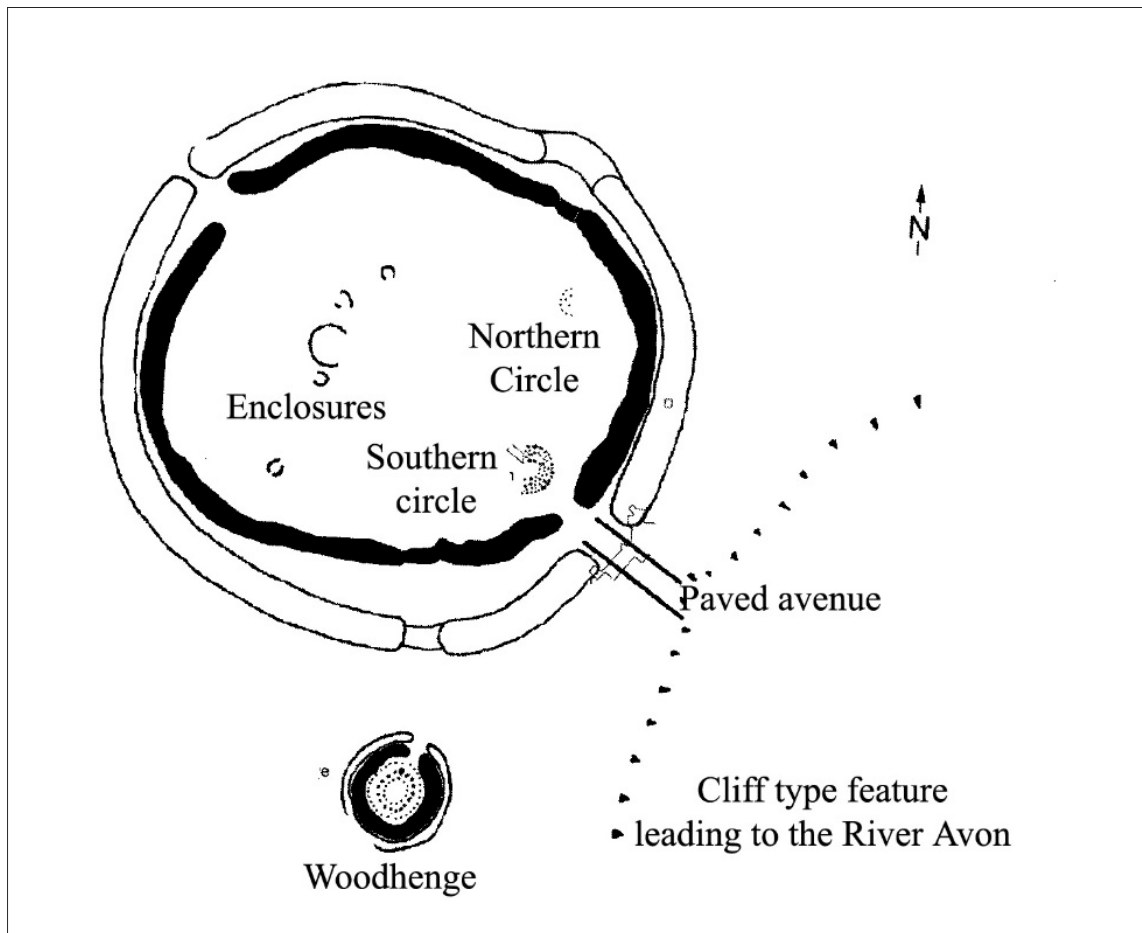
Close to Woodhenge is Durrington Walls which was once a thriving and bustling Neolithic town that was later transformed into a *superhenge* monument. A henge is defined as an enclosure surrounded by an internal ditch and outer earthen bank which is quintessentially British. During the Late Neolithic (c2600 BC), a vast circular town, probably the biggest in Europe, was constructed.

Archaeological evidence suggests that the town was used by the people who built Stonehenge. Hundreds of houses, which had hearths, wooden furniture and beds, as well as storage units and larders, have been excavated. It is estimated that as many as 300 houses may survive beneath the henge bank and await future excavations. A vast and exceptionally wide paved avenue road led directly to the River Avon – water is always associated with ancient sites; whether it is deep underground water born within the Earth, as stated by water diviners such

as myself, rainfall collected in aquifers or surface water such as springs or rivers. Underground water produces changes to the air and to the electromagnetic field. Certainly, wherever I locate particular types of earth energy associated with underground water, using the medium of dowsing, and we test the location for ionisation readings, we continually discover higher than average negative ion emissions – which are generally deemed good for our health. Remarkably, there is also a radical depletion of positive ions – said to be generally detrimental to one's sense of well-being. These energy patterns and negative ionisation hot spots are associated with either timber or megalith features within temple spaces or large Neolithic residential houses. It appears that the prehistoric populous knew where to build residential and temple constructs that would promote health and well-being, a unique design canon which modern man should adopt. Incidentally, the Durrington road dwarfed a modern day A-road (a UK term for a wide road) that has a carriageway some 10 metres wide; the Neolithic road was 30 metres broad.

A Superhenge

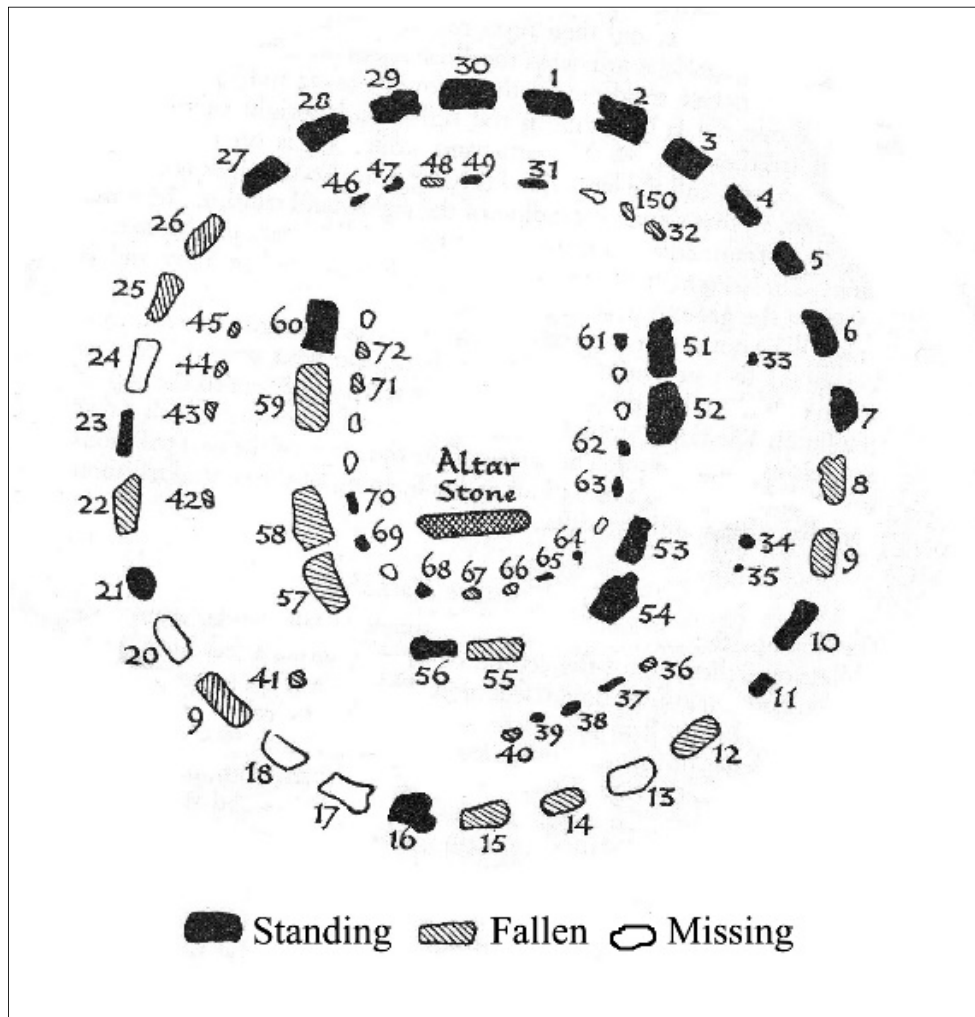
Around c2500 BC, the area was transformed, the town and its houses were decommissioned and closed down and largest henge monument in Europe was raised. It consisted of a 16 ft (5.5m) deep ditch and an external bank, and within the site stood two rings of gigantic timber posts. Originally, the superhenge had four entrances of which the north and the south were blocked off around 2000 BCE. Archaeologists believe the south entrance led to Woodhenge. Today, little exists of this former and magnificent super-henge.



Timber Stonehenge

Inside the superhenge were two timber circles both of which were in view of Woodhenge and contemporary to it, and Stonehenge. The southern timber circle was a replica of Stonehenge, sharing remarkable similarities. Stonehenge contains a megalithic horseshoe setting and so did its timber counterpart. However, the southern timber circle faced the *opposite* direction to the Stonehenge horseshoe feature - to the midwinter sunset. The outer circle of timbers was equivalent to Stonehenge's sarsen circle and had the same number of uprights – thirty in all. Unmistakably, the two structures were built from the same blueprint, one in wood and the other in stone, except the horseshoe shaped arrangement faced the opposite direction as if mirroring one another. If this

monument had survived the ravages of time, it would be considered a world wonder.



Large wooden structures were located nearby that may well prove to be additional temple structures. One construct was surveyed just after WWII by the field archaeologist and Master Dowser Guy Underwood. He located a rectangular structure just outside of the Durrington superhenge. I must point out that this was 60 years before archaeologists discovered the rectangular buildings associated with domestic activity at Durrington. During the 1940s it was thought that prehistoric Britons lived in circular structures as did their Iron Age descendents. Further investigations revealed that the timber structure may have been two-stories high from which you could see *every* monument within the Stonehenge environs

including the stone circle. Had the timber structure been placed just a few metres either side, the contours of the land would have obscured the perfect view.

Beneath the surface and hidden from view are probably far more buildings, stone holes where large standing stones once stood proudly reaching for the Sun, and numerous timber structures await excavation. For instance, close to the River Avon, a gigantic platform raised to around two stories high was recently unearthed. Once more in true archaeology style, it was interpreted as a platform to place a deceased corpse upon. What are these structures and why were they constructed? This was the land of the living, alive with ingenious inventions with skilled people that constructed stone and timber monuments that possessed extraordinary engineering skills.

This monumental landscape has been regarded as an epicentre of global importance for over 10,000 years. The Stonehenge environs houses some of the most enigmatic monuments ever constructed in ancient Britain as well as a bustling Neolithic town with numerous nearby timber temples. Yet, despite being excavated, probed, robbed of its dignity, cordoned off from the general public, and closed down for a full week at the equinoxes - when not one person is permitted access to the stone temple - this enigmatic landscape still retains its magic and secrets millennia old.

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The greatest discovery never made

By Gregory Sams



There is a remarkable discovery that has not yet emerged from our renewed interest in ancient civilization. Yet few remark upon this glaring omission from the relics and records we dig up and discover. I first recognized its absence at a visit to the British Museum, and made a point of going back a few years later for another check. Their Mesopotamian rooms begin at 6500 BC, and as you wander through the exhibits and look at the artifacts and depictions of their culture there are none depicting warriors or warfare, chariots or combat, clubs or swords – for nearly four thousand years. As for kings and rulers, there was a single image thought to be a king because it looks like he’s wearing a crown. And what is this king doing? He is feeding flowers to sheep.

Around 2700 BC the first inter-city state dispute turned into what could be termed a war. Little is known, other than that the Sumerians made off with the weapons of the losing Elamites. Things went downhill from there and within a few centuries a psychopath named Sargon of Akkad murdered the existing king, seized power, and conquered 21 thriving and successful cities in Mesopotamia, cities that had operated without top down control by a ruling elite, but by bottom up organization – something at which people naturally excel. He obliterated the city of Kazalla when it resisted, encouraging total compliance from the rest, and called the process “unification,” titling himself Sargon the Great. He started an unfortunate trend.

Some assume that humans had been slaughtering each other since the beginning of time rather than cooperating with each other, and that the first war in 2700 BC was simply the first one recorded, since writing had only recently appeared. But the evidence discovered to date does not support the assumption, and writing was widely believed to have arrived with taxation. Taxation is what pays for standing armies and warfare, with our earliest written history telling us how many chickens farmer Fredi brought to market.

So what does this mean? Why is this non-discovery so important? How did humans manage to live in cities and trade with each other, enjoying life much as we do today, without rulers? After all, aren't death and taxes supposed to be immutable facts of life? Death may be, but taxes are no more than a recent invention in most of the world. Since writing began, almost all the recorded history of the world tells us of top-down control by rulers demanding a proportion of everybody's productivity in order to support their elevated work-free lifestyle. We marvel at the great palaces and monuments that survived the collapse of empires and rulers

throughout the world, rarely bewailing the fact that so many millions of ordinary human lives like yours and mine were sacrificed to create them, or destroyed at the time of their overthrow.

We think, based on our limited history (as written by the conquerors) that war, conflict, and top-down control are the natural order for humanity. So it is important to recognize that it has not always been so. The great Tiwanaku Empire of South America flourished for six centuries with no need for, or evidence of, a ruling hierarchy with weapons, soldiers, and armies of conquest. Though they had no written language we know they flourished in what is now Bolivia, Peru, and Chile between 300 AD and 1000 AD, with some suggesting that their culture may have extended many thousands of years deeper into the past. Their power came not from swords or clubs but from a highly desirable civilization with a religion based upon Sun worship. Agricultural and social skills were key to Tiwanaku power, as well as their knowledge of how to brew alcohol from maize, and make psychedelic drugs from local plants. These were generously administered at the great festivals that were integral to Tiwanaku life. People did not need force to encourage them into such a union.

The Tiwanaku enjoyed trade and commerce, religion, art, sculpture, ceramics, textiles, irrigation, fashion and a highly integrated and cooperative social structure. In short, they maintained an equitable sustainable civilization for longer than did the Roman Empire, and organized it from the bottom up without the need of kings and military structures. We are community animals by nature, blessed with high intelligence. Living together should not be a difficult task but a joy. When Tiwanaku civilization eventually collapsed it came about not by

conquest but by climate change, after decades of prolonged drought.

Without writing, there is scant evidence of how early civilization functioned, or proof it was ruled by coercive force. Without the evidence of conquest and weaponry, so apparent in subsequent ages, it seems probable that cooperation and peace were more commonplace than conflict and slaughter. Perhaps excavations at Gopekli Tepe and other ancient sites will shed more light on the subject. Though we know that Egypt enjoyed civilization before it was unified around 3000 BC, we know little about life in that period – nobody thought it necessary to keep records.

If we fast forward to more recent, and recorded, history we discover that hundreds of medieval cities managed to kick out the lords or dukes or kings who taxed them, taking management into their own hands. A classic example was 14th century Florence, a city of 90,000 that was run from the bottom by so-called “peasants communes” in which the bakers, architects, jewelers, bankers, doctors and builders were not titled nobles. They all belonged to trade guilds ensuring quality and safety for their customers, and did all the things we think require top-down rulers to initiate (apart from waging war). In 1340, there were eight thousand children of both sexes in primary schools, with four universities servicing six hundred in higher education. There were thirty small hospitals with over one thousand beds in total. It worked, and perhaps it is no coincidence that Florence was the engine of the Renaissance. We are clever enough to get along together without a shepherd and sheepdogs directing.

A free republic of farmers enjoyed significant autonomy for over four centuries until 1559 in Ditmarschen, when it was

finally invaded (it is now part of northern Germany). They had successfully repulsed an army of 12,000 sixty years earlier with a hastily-formed peasant's army just 1000 strong. My maternal ancestors originated in that area.

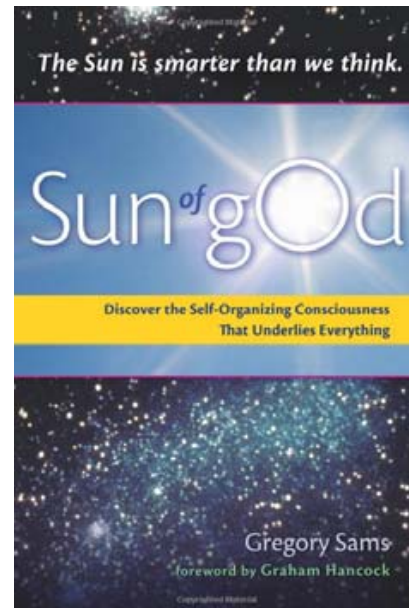
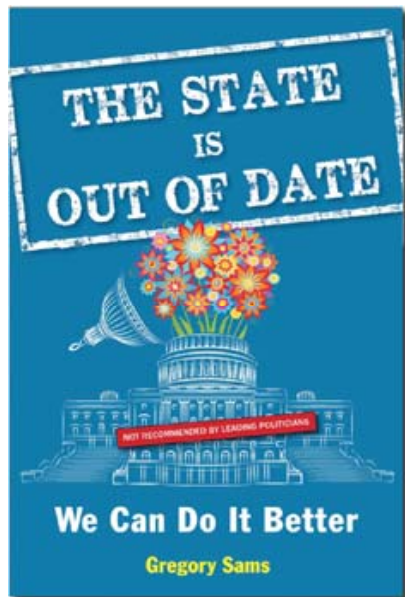
Might I suggest, in closing, that one of the greatest discoveries we could seek from the study of ancient civilization is the ongoing non-discovery of evidence for coercive rule by a select group possessing weapons and men trained to use them. We have been on this planet, as “modern humans,” for at least 100,000 years and, depending upon location, rule by force has existed for anything from a few hundred to less than five thousand years. It is not a “natural” way to govern humanity and, despite all the hard evidence left by those who followed in Sargon's chariot ruts, it is important to recognize that we are looking at a very small segment of ancient human history, which dominates because of its enduring giant construction projects. I close now with an extract from my current book, and readers may take comfort in the closing sentence.

Claims are often made for the civilizing effect of having rulers and empires, citing the patronage of the arts and the ability of an iron hand to keep things stable enough for culture to develop. Yet the world is full of magnificent ruins from civilizations past—the temples, statues, and fortresses remaining as monuments to the pomp and paranoia of rulers past. Had the Iron Age known dynamite it is unlikely that even these would be left behind.

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Greg's **website**: <http://www.gregorysams.com>

Gregory Sams' books:



Megalithic Origins: Göbekli Tepe and Ancient Peru - The Same Architects?

By Hugh Newman

At 6,500 years older than Stonehenge, and 7,000 years before the pyramids were constructed, a cult megalithic complex sat atop the hills near current day Sanliurfa, in southeast Turkey. Göbekli Tepe was flourishing an astonishing 12,000 - 14,000 years ago, and today, the preserved remains still exhibits high degrees of sophistication and megalithic engineering skill. Back in the 1990's when Robert Schoch exclaimed that the Sphinx could be many thousands of years older than previously thought, he was ridiculed. Graham Hancock's popular theories of a 12,000 year old Ice-age civilization were slammed. Now today, there stands a unique and remarkably ancient complex that is shaking the foundations of science and history, awakening an interest in our human origins, and has been carbon-dated by German archaeologists to the end of the last ice-age.

In September 2013, I had the opportunity to go and see Göbekli Tepe for myself. I joined forces with authors Andrew Collins and Graham Hancock on a Megalithomania expedition around Turkey to investigate this enigmatic discovery.



Figure 7 T-shaped pillars and a fox relief at Göbekli Tepe

It was Graham's first time there too, and will be documented in his forthcoming Book - 'Magicians of the Gods'. Graham was as astonished as I was. For such an old structure, the quality of stonework and abstract artistic skill, just seems like it should not have existed at this time.

American archaeologist Peter Benedict first discovered something was going on there in 1963, noticing prehistoric flints all over the area. He also discovered some broken fragments of beautifully crafted T-shaped blocks with relief

carvings. However, due to the superior quality of the stonework, they were classified as Byzantium artifacts (1). Interestingly, this stone that is now on display in Urfa museum, looks conspicuously like one I had previously seen at Sillustani in Peru. In 1994, a German archaeologist, Klaus Schmidt, recognised Göbekli Tepe as part of the 'pre-pottery neolithic' culture because this style of carving was similar to a site he had worked at earlier - Nevalı Çori. A year later, excavations began, although the general public did not hear about it until the year 2000, when it was documented in a German magazine.

What strikes people when they visit this site is the intricacy of the stonework, the size of the megalithic pillars, and the sheer magnitude of the man-made hill it was carefully covered with. The original construction was built on solid bedrock, then mounds were constructed on top of these, and further structures built on top over a period of around two thousand years, with the final enclosures containing smaller stones and less sophistication than the earlier levels. The larger, older pillars at the lower levels, show bas-relief carvings of various animals, reptiles, birds and serpents. Some pillars seem to represent strange, abstract statues of humans, wearing space-age belts, with long, bent arms and 'H' type letters (on every pillar in enclosure D). Most impressive is a strange creature in three dimensional high-relief showing beautiful craftsmanship and originality (for that period). So there are three types of relief carvings at Göbekli Tepe. The 3D high-relief, the shallow reliefs of animals, 'H's, and the humanoid arms and belts, plus a rougher style that occurs on the later levels, although incredibly, this still dates to around 8,000 years old.

I found the shaping of the pillars interesting too. Why choose such a specific design? It is an abstract construction that sits gently on the bedrock, in very shallow pits. Some of the pillars are 18ft high, with the top part of the 'T' carved to look like it is a separate block to the main pillar, although it is actually one piece. There are finely carved rims and shaping that reminded me of Tiwanaku in Bolivia, and some other sites around Peru. The largest limestone pillar at Göbekli Tepe, which is a staggering 24ft long, is still in the nearby quarry. Another interesting aspect of the site are the unusual cup-marks that are found, mainly on the bedrock, but also on top of some of the oldest the pillars, that may at some point, shed some light on the cup-mark phenomenon in Britain, many thousands of years later.



Figure 8 Cup-marks and a pillar base at Göbekli Tepe

As part of the expedition, we also visited a Hittite site called Alaca Höyük, near Ankara, the modern capital city of Turkey. Its earliest inhabitants were the Hattians, who were earth-based goddess worshipers, with roots in the stone-age, who

flourished from around 2350 BC to 1700 BC. Although much younger than Göbekli Tepe, the megalithic walls are indistinguishable from polygonal walls found all over Peru. The jigsaw, irregularly shaped blocks, with some weighing more than twenty tons apiece are a unique style that were once thought to only exist in that part of South America, but on my travels I have seen them all up the west coast of Italy, on Easter Island, and in Egypt, plus they have been photographed in Delphi, Greece, Albania, Saudi Arabia and Japan. Although separated by many millennia and vast distances, this style is possibly the most difficult style to accomplish, as each block needs to be carved extremely accurately so they fit together and stay together over the years, even through earthquakes. But at Alaca Höyük, and nearby Hattusu, they are not flat-faced walls, they look 'puffy', basically protruding from the joins, which some researchers say look like 'pillows'. It does not seem to follow any particular plan, but it was a popular technique favoured by the ancient megalith builders. This begs the question, was there a global megalithic stonemasonry elite in prehistory? Did they diffuse this influence around the world and construct specific sites? And with so many similarities to sites in Peru and Bolivia, there was only one thing to do.

Fortunately, I was co-organising a Megalithomania trip to Peru and Bolivia in November 2013 with David Hatcher Childress and Brien Foerster. David had just published a book called 'Ancient Technology in Peru and Bolivia' (Adventures Unlimited Press), and Brien has been studying the sites for 6 years. It was the perfect team to try and get some answers to this prehistoric mystery, and look out for any clues that these ancient cultures might be connected.

After hanging out in the capital of Peru for a few days we headed to Cuzco- 'The Navel of the World'. Interestingly, Göbekli Tepe's name has a similar meaning ('Hill of the Navel') and is one of many 'world navels' or 'sacred centre's'. Cuzco is a megalithic city. Its foundations are made up of polygonal and precision carved stone, which is quite a sight when you first visit there. Even on the streets of busy Cuzco, you can spot relief carvings, mostly of serpents. However, further southwest on the shores of Lake Titicaca, the strange 'Chulpu's', that are officially circular funerary towers, are built of huge megalithic blocks and hold several ancient secrets. On high bluffs, always with a steep climb up to them, these towers are a mystery, made with startling engineering precision, obviously meant to last for several generations. The most famous example is Sillustani, a site I have visited many times. Not only does it have circular towers, it has a unique square 'chulpa' that is made of huge finely cut polygonal blocks. The mystery here is that it is an almost perfect match of one of the platforms on Easter Island, some 2,600 miles away across the Pacific ocean. Sillustani has several relief carvings that closely resemble those at Göbekli Tepe, including serpents, lizards, foxes, pumas and other unusual creatures. One tower that is partly intact shows a beautiful, but very weathered lizard that can only be seen at certain times of day when the sun reaches round to its location on the tower. There are several other examples dumped outside the site museum, next to an old Volkswagen Beetle and a camper van! Someone, some time ago, obviously spotted their archaeological significance and placed them outside to one day be exhibited in the museum, but they never made it inside, and are now suffering with severe weathering. However, they are still there and give a glimpse into the mindset of the megalith builders of this area.



Figure 9 Top left: Cuzco, Peru. Top right: Western Italy. Bottom left: Alaca Hoyuk, Turkey. Bottom right: Casing stones on pyramid on Giza plateau.

Perhaps as the sun revolved around the circular towers, the reliefs got exposed only at certain times of day. Could this have been a useful clock, or did it have some other shamanic meaning? I wonder if Göbekli Tepe was used in a similar way, as whoever repaired the site and covered it with thousands of tons of dirt, may have wanted to keep the pillars, and therefore the reliefs, in their correct position, suggesting they may hold astronomical secrets that have yet to be deciphered.

Cutimbo is another chulpa site further around the lake, about 25 km from Puno, the nearest major town. The stonework here reaches another level of complexity, with the beautiful 'puffy' polygonal stonework, along with some exquisite reliefs, including serpents, pumas, and even faces of creatures emerging from the rock, as though pumas (perhaps) were

running towards you from the inside of the tower. As you can see from the images the similarities to Göbekli Tepe are there. The faces that emerge from the rock, look like the stone 'totem' statue found at Göbekli Tepe, now in Urfa museum.



Figure 10 Top left: Sillustani, Peru. Top middle: Cutimbo, Peru. Bottom left: Sillustani. Top right: Pillar at Gobekli Tepe. Bottom right: The first artifact found at Gobekli Tepe, originally thought to be Byzantium.

Near the entrance to Cutimbo amongst piles of broken stone, a unique relief of a cheeky critter sits upon a lump of rock that was once part of one of the towers. It looks like some kind of feline, but its' unusual elongated fingers are an anomaly. This one closely resembles the vertical creature on the solitary high-relief at Göbekli Tepe.



Figure 11 A Chulpa tower at Sillustani with Lizard relief, Peru.

At around 10,000 years ago in this area of Göbekli Tepe and ‘the fertile crescent’, domestication of animals and agriculture was developed. Analysis of the seeds discovered from the area shows that the farming of wheat was practiced at Nevalı Çori as early as 7,200 BC (2). However, farming methods were in full swing at around 9,400 BC, with the domestication of figs near Jericho (3). In the highlands of Peru, the same skills were being practiced, at the same time. Anthropological archaeologist Tom Dillehay, from the Vanderbilt University, revealed that the squash seeds he found in ancient storage bins on the lower western slopes of the Andes are almost 10,000 years old. (4). He also discovered evidence of cotton and peanut farming and what seem to be garden hoes, with irrigation canals nearby (ibid). Evidently, something was going on around the world at the end of the last ice-age.



Figure 12 Top left: Totem statue from Gobekli Tepe. Top right: Statue at San Jose Museum, Costa Rica. Bottom: Culpa tower at Cutimbo, Peru.

Who these people were is difficult to ascertain, but some controversial clues have been emerging from the ground for several centuries. For example, at a site about six miles from Tiwanaku in Bolivia, a 3-foot wide ceramic bowl was discovered that shows proto-Sumerian writing, next to indigenous Aymara script. It has been labelled "The Rosetta Stone of South America". Not only does it suggest Sumerian visitors once arrived on the shores of Lake Titicaca, it has now been translated, and the use of this type of script has been dated to 3,500 BC. What does this mean? It certainly looks like there was an ancient visit by Sumerians around 5,500 years ago, and when we look at the location of where this language was being used, suddenly we see a direct connection between Tiwanaku

and the builders of Göbekli Tepe and surrounding sites. (Just as a side note, the famous 'H' blocks at Puma Punku look a bit like the 'H's' on the pillars at Göbekli Tepe (this is a tenuous link, but worth a mention!))



Figure 13 Top: Gobekli Tepe relief. Bottom: Cutimbo, Peru.

Arthur Posnansky the eminent archaeologist of Bolivia, dated Tiwanaku to around 17,000 years old based upon archaeoastronomy. However, since his initial deductions, this date has been revised several times, with the Fuente Magna bowl possibly nailing down one date at least. When you visit Tiwanaku and Puma Punku, they look like a cataclysm has given its best shot to destroy them a very long time ago, and with the evidence of advanced agriculture beginning in both South America and the fertile crescent at about the same time, we must reconsider the idea that perhaps the Fuente Magna

bowl, is in fact, just part of a long cross-cultural bond that had existed for thousands of years. An interesting pillar was also found at Tiwanaku that shows a relief of a frog, surrounded by two double-spirals, and what looks like lightning. Double and triple spirals are a symbol that has been found all over the world, most notably Malta, which has megalithic structures dating back to 5,000 BC.



Figure 14 The Fluent Magna bowl showing proto-Sumerian script

In Coga Safid in the Zagros region of Iraq, and dating back to around 7000 BC, an unusual elongated skull was discovered. It was one of 27 cranially deformed skulls found in the area (5). It is one of the earliest cranial deformation examples, or an altogether unknown race, that some authors suggest were the Annunakii from the Sumerian area. It's dating is pretty spectacular for this type of skull. At around nine thousand years old, it is contemporary with Göbekli Tepe. It closely resembles many that have been discovered in Peru and Bolivia, including ones from Tiwanaku and Puma Punku. In fact, these long-skulls (often with trepanning) have been unearthed at almost all megalithic sites in that area of Peru and Bolivia. Numerous small statues found in Iraq depict thin-faced humans with very long skulls, which date to around 6500 BC. At Kilisik, a site near

Göbekli Tepe , a T-shaped artefact with what looks like an elongated skull was discovered, reminiscent of the anthropomorphic Göbekli Tepe pillars, with a date of 8,000 BC. Throughout Peru and Bolivia these skulls have been found in multiple cultures at different times. The Paracas culture along the west coast seem to be the most prominent, but skulls have been found at Machu Picchu, Sillustani, Cuzco, in the northern highlands area around Huaraz, and in Ecuador, Honduras, Chile and Mexico. A surprising number of skulls have been found worldwide in the proximity of megalithic sites including Egypt, Mexico, Micronesia, North America, Ukraine, France, Austria, Malta and several more (6). The long skulls may have been a sign of royalty, or some kind of elite, and some more esoteric researchers believe it would affect the pineal gland and enhance telekinetic abilities, pushing a strange theory into the mix of how they may have 'moved' these huge stones.



Figure 15 Top: Gobekli Tepe 'H' motifs. Bottom: 'H' blocks from Puma Punku, Bolivia.

It can easily be argued that these distant cultures are divided by not only space, but time, and that they would have come up with these ideas independently. I'm not so sure because carving high-reliefs, constructing polygonal walls, quarrying and transporting super-sized megaliths, altering skulls shapes over a lifetime (and many other points outlined above), are not things that that can be put away as simple 'coincidences' that any culture would just come up with, as they are all particularly difficult to achieve. Since the discovery of Göbekli Tepe, the re-dating of the sites in Peru and Bolivia needs some more investigation, as this kind of sophistication, at this incredibly early date, could be the shake-up academia needs, and may give us a new view into our ancestral megalithic origins.



Figure 16 Tiwanaku spiral carvings

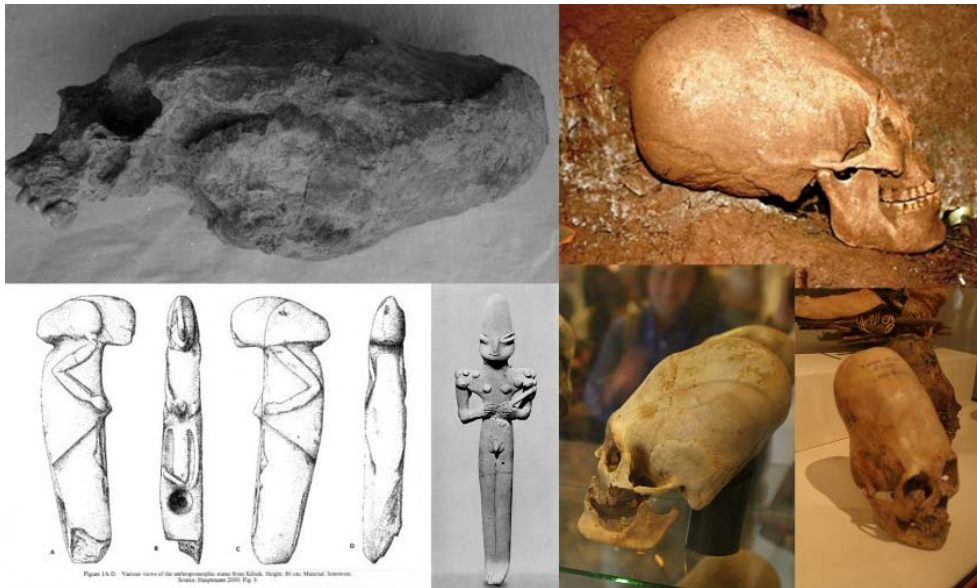


Figure 17 Top left: Serpent carving from Nevali Cori. Bottom Left: Serpents at Gobekli Tepe. Top Right: Sillustani, Peru. Middle right: Cutimbo, Peru. Bottom Right: Cuzco, Peru with the author.

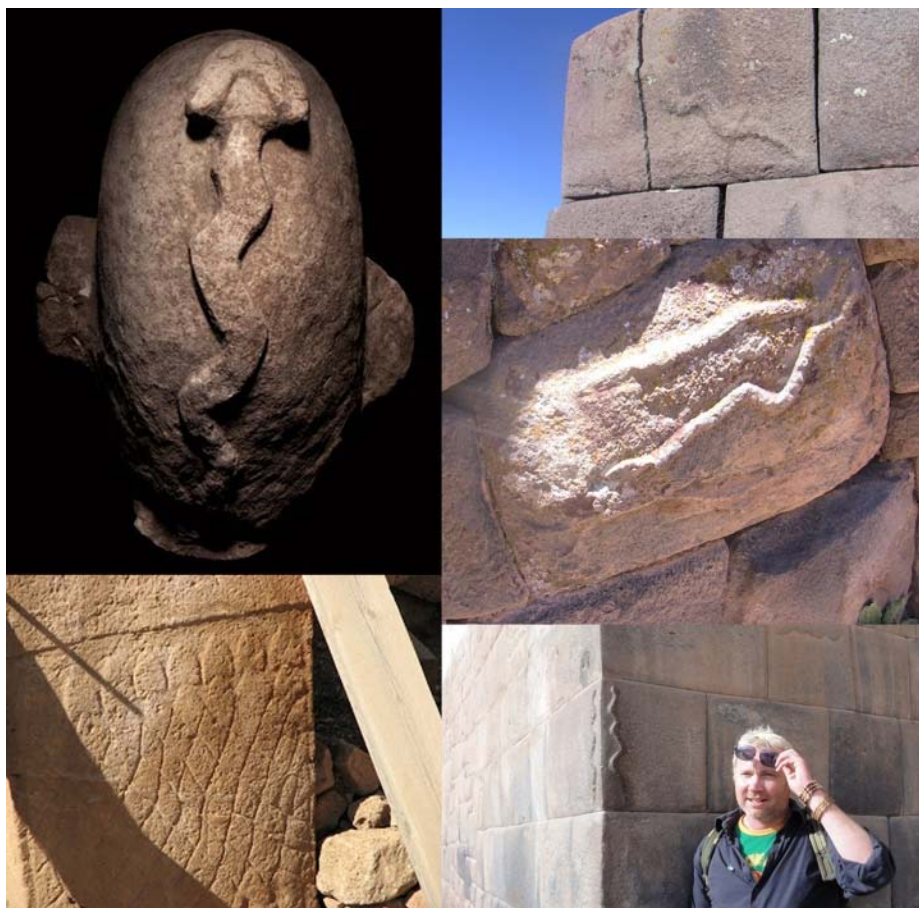


Figure 18 Top left: Serpent carving from Nevali Cori. Bottom Left: Serpents at Gobekli Tepe. Top Right: Sillustani, Peru. Middle right: Cutimbo, Peru. Bottom Right: Cuzco, Peru with the author.

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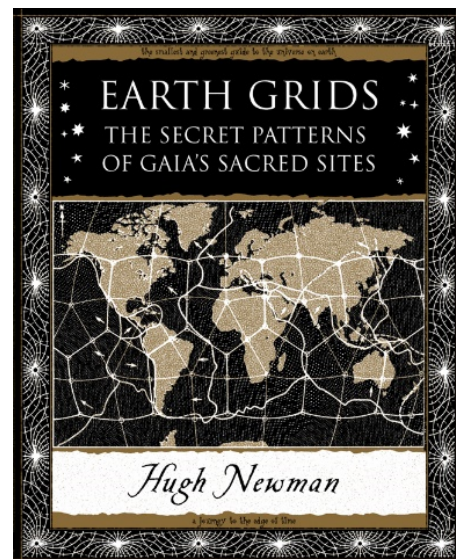
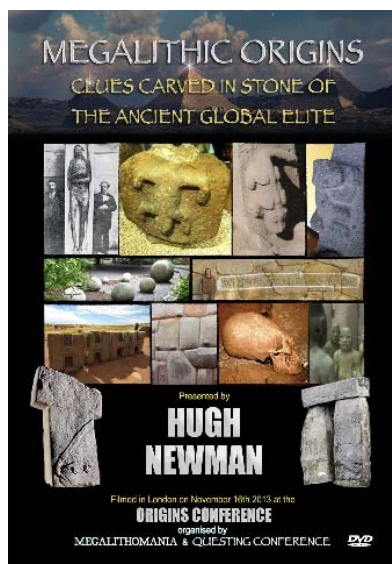
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Before Antibiotics: Ancient Medical Procedures That Still Baffle Scientists

By: Dr. Rita Louise

In the modern age, when we think of surgery, we think of doctors working in sterile environments using finely crafted tools on an anesthetised patient. That was not always the case. Early surgical techniques including stitching up lacerations, amputating limbs, and draining and cauterizing open wounds, found their origin in deep antiquity. These medical interventions, however, were not our first venture into the world of medicine. The oldest medical procedure, which we have recorded evidence for, is a form of brain surgery called trepanation.

Trepanation is a surgical intervention used to treat health problems related to intracranial diseases. It involves removing part of the bony structure that surrounds the brain, the cranium. The word trepanation comes from the Greek word “trypanon” which means “a bore”. The practice of trepanation involves drilling or scraping a hole into the skull to expose the thick membrane that surrounds the brain called the dura mater. The dura mater is a layer of tissue that separated the skull and the brain. Its function is to protect the brain from injury.

In today’s popular culture comes the belief that the practice of trepanation is isolated to areas of Peru, the home of some of the most remarkable examples of cranial deformation found in the world. We are astounded by the surgical prowess of our Peruvian ancestors, yet around the world, thousands of skulls have been discovered that show clear signs of trepanation. This

ancient practice was employed all over Europe and Russia, in Africa, Polynesia, China and in South America. In some indigenous cultures, it is still performed today.



Figure 19 A Nazca-Peruvian skull operation from 2000 years ago presumably to relieve a front cavity inflammation.

The study of trepanation finds its roots in France. The year was 1685 when French Benedictine monk Bernard de Montfaucon discovered a skull with a hole drilled into it. His discovery was initially overlooked by the scientific community of the day until a second skull was unearthed by Alexander Francois Barbie du Bovage at Nogentles-Les-Vierges in 1816. Examination of this skull revealed that the hole in the skull was not the result of a head trauma due to an accident, injury or battle wound. Instead, it was intentionally preformed on this individual. What amazed researchers, who started investigating instances of trepanation beginning in the mid-

1800's, was that this procedure was performed on living people and in most cases they survived the surgery.

Exploration into ancient sites around France revealed hundreds of skulls with the tell-tale signs of trepanation. Skulls discovered in the Cavern de l'Homme-Mort, the sepulchral grottoes of Baye, and in the dolmen of Lozère, all date back to the Neolithic era some 4,000 - 5,000 years ago. At one burial site in France, 120 prehistoric skulls were found, 40 of which had trepanation performed.

The holes bored into some of the earliest trepanned skulls were made by scraping away the cranial bone using a sharp stone such as a flake of obsidian or flint. The holes in these skulls vary in size from a few centimeters in diameter to encompassing nearly half of the skull.

Of the skulls examined, more than 80 % of all individuals who received trepanation during the Neolithic period lived months if not years after the procedure. This is evidenced by the amount of healing that occurred around the trepanation site. If no sign of healing is observed, it is conjectured that the individual died during or immediately after the surgery. Yet many skulls investigated showed calcium deposits around the surgical site. This is an indicator of new bone growth and a clear sign of healing. In some instances, calcification completely sealed the trepanned hole.



Figure 20 Girl skull, trepanated with a silex; neolithic (3500 BC) ; patient survived. Natural History Museum, Lausanne

Until recently, a burial discovered in France at Ensisheim was identified as the earliest example of trepanation. An even older one in the Ukraine a short time ago superseded it. The Ensisheim location dates to 5100 - 4900 BC. The interred man did not “go under the knife” once, but twice. The skeletal material that was removed from the man’s cranium measured 2.6 by 2.4 inches toward the front of his head. The other surgical site revealed an enormous amount of bone matter missing with a massive 3.7 by 3.6 inches section of skull removed. Evidence also indicated that the man survived both surgeries because bone healing is evident in each of the locations.

Like many things that come to us from deep antiquity, the more we dig in, the more questions we are left with. There is a great deal of speculation about why ancient civilizations started to implement this delicate surgical procedure in the first place. Cultures in the modern era, including ingenious ones whose medicine men still perform trepanation, indicate that it is performed to relieve intracranial pressure, headaches, epilepsy, and mental disorders. Some claim that it was used for ritualistic purposes, to excise the evil spirits that cause illness or to enhance spiritual experiences.



Figure 21 Museum Quintana. Urnfield culture (9th century BC): Amulets created of round fragments of human skull made by trepanation.

Evidence, based upon the location and demographics of skulls studied around the world suggest that this practice was used to relieve head injuries caused by weapons including clubs and slings. There is a statistically significant difference in the number of adult males that have undergone this procedure, compared to woman and children. These number support the belief that individuals were trepanned due to warfare injuries, since only males would have engaged in these acts.

The rise of modern medicine in the 19th century saw rapid advances in science including the introduction of anaesthesia as well as physicians practicing in an aseptic (germ free) surgical environment. Based upon 18th and 19th century pre-antiseptic surgical standards, individuals who received trepanation as a life-giving measure suffered an almost 100% mortality rate. Infections along the surgical site, due to unsanitary conditions, would often lead to sepsis. Additionally, antibiotics and other infection fighting drugs were not yet part of a physician's arsenal. This left researchers and physicians of the day doubting the efficacy of this ancient procedure.

Where did these early doctors learn the skills required to cut into the human brain? How did they, using a sharpened stone, learn to scrape away just enough bone matter to expose the brain without damaging the underlying blood-vessels, meninges (dura mater) and brain? We do not find any evidence supporting a long history of practice, trial and error. The tides turned when they realized that in indigenous cultures, who still utilize ancient methods, the survival rate was incredibly high. How these ancient healers learned to do it in the first place is still a mystery.

The amazing success of our Neolithic ancestors testifies to their advanced level of knowledge. Even in today's modern surgical environment, medical doctors shy away from this delicate procedure and only turn to it as a last resort to relieve pressure from a patient's skull or to drain haemorrhages.

We still marvel at the skills of our ancestors. Their outstanding success rate is a testament to their technical abilities. In their first venture into the realm of medicine, they were able to successfully complete a difficult procedure that modern medicine shies away from. What makes this even more

incredible is that all of this was done in a non-sterile environment, without anesthesia, and without access to antibiotics. The evidence provided by the hundreds of prehistoric skulls found in France, as well as around the world, demonstrates the extraordinary achievement of these ancient surgeons – their patients lived to talk about it.

Find Rita [on Ancient Origins](#).

Rita's **website**:

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Jezebel Virgin of Baal, Princess of Tyre, Queen of Israel

By Margaret Moose

Jezebel - even to this day her name is synonymous with wickedness and promiscuity. She was the most depraved of women, a murderess, an adulteress and worst of all an idolatress. She was so hated by some of the ancient followers of Yahweh that they went out of their way after her death to paint her as all things evil, even going so far as changing her actual title from the Virgin of Baal to the Whore of Baal. But what was it really that caused such a reaction from the followers of Yahweh? How could a mere woman challenge such men of God?

The story really begins after the death of King Solomon when the Israelites split into two kingdoms, Israel in the north and Judah in the south. The first king of the north was Omri and he established his capitol in a place called Samaria. Omri built his palace complex on a hill he purchased from a man named Shemer for which he paid two talents of silver. The ancient city of Samaria today is split between Israeli and Palestinian control and, unfortunately, it is in a precarious state threatened by vandals, robbers and neglect. The best known excavations of the site date from 1908 to 1910 and then again in the 1930's. The Palestinian Department of Antiquities, formed in 1997, is working on protecting and excavating the site with about a dozen digs being conducted, so conditions are improving. This ancient site is one of the most documented by fact in the Bible, as well as the burial place of John the Baptist, Joseph and ten kings of Israel. Is it the location of this city that has caused its virtual abandonment by archaeologists until recently or is it

something more? It seems to have been ground zero for the war between the worshippers of the old goddesses and gods, and the followers of Yahweh, for whom there was no room for other gods, and no amount of violence and treachery was too extreme to achieve their ends. What truths may be buried in the city of Samaria?

After the rule of King Omri, his son Ahab became the King of Israel, and in approximately 874 BC the Princess Jezebel of Tyre (Phoenicia), was brought to the northern kingdom to be his bride and cement a trade and military alliance between the two kingdoms. It was a very advantageous agreement for Israel to be partners with the powerful and wealthy sea faring Phoenicians. Now the Bible says that Jezebel's father King Ethbaal was the high priest of Baal, but according to the Annals of Tyre, which are now lost, he was probably actually the high priest of Astarte. Astarte was the primary Phoenician deity, a Goddess, and Baal was her son, consort, or husband, depending on the region.

I contend that it is this worship of a female deity that was the deepest issue in this conflict and consequently, the Goddess was removed from the story as much as possible to hide the fact of her once widespread power. The presence of the female in the divine was simply an unthinkable state to the followers of Yahweh at this time, as it is to the followers of the three Yahweh based religions today.

The Bible purposefully skirts the issue of the worship of the Goddess as the prime religion at the time, consistently referring to Baal as the major deity when that was not the case; indeed Baal is the consort of Astarte, who dies every year and is then reborn, and holidays of grief and celebration commemorated this yearly cycle; does this story sound familiar? In earlier

times, Astarte or Ashtoreth, as she was also known, was the consort of Jehovah before the move towards monotheism, and apparently the Israelites had a bit of trouble adjusting as they continuously fell back into their old ways of worshipping the older dualistic deities.

Jezebel was raised as an acolyte of Astarte and Baal and she brought her religious beliefs with her to Israel. The Bible would have us believe that Jezebel forced her religion on the people, but the truth is that the region, whose populace was more multinational, was far from united under one god – even though the state religion of Israel was the worship of a single male deity, the worship of many gods and goddess’ was common. The followers of Yahweh were, however, determined to bring about the end of all religions except theirs by whatever means necessary.

Soon after their marriage, Ahab built a “house of ivory” for Jezebel to honor her deities, and this gift from a husband to his bride has long been used as an example of his weakness concerning his wife and the opulence of the pagans, not as a beautiful gesture to make a young woman far from her home feel welcome. Remains of ivory furniture and other relics were actually recovered from Samaria in earlier excavations in 1908 thru 1910, suggesting that the house of ivory really did exist. The Bible points out that Ahab erected an altar to Baal and then almost second handedly, it mentions he also made a “sacred post” (1 Kings 16:31-33). Sacred post can be easily passed over but what it actually means is Ahab erected a grove to the Goddess, which was created by placing the posts of sacred trees into the ground, so clearly Ahab recognized both the Goddess and Baal.



Figure 22 A village along the eastern slope of the Samaritan mountain believed to be the location of King Ahab's ivory palace

Jezebel, did not take her position as Queen of Israel as one of submission; she was the daughter of a powerful empire and a power in her own right and this seems to be her first sin in the eyes of the followers of Yahweh. She was a woman who spoke her mind and stood behind her beliefs and her culture; she refused to bow to their will and this alone made her very dangerous.

At some point in time, Jezebel seems to have been forced from merely attempting to achieve religious tolerance in her kingdom, to moving against some of the prophets of Yahweh. The prophet Elijah was claiming that the drought affecting the region was a punishment from God and the stress of the drought was undoubtedly causing unrest. In Kings 18:4, it says Jezebel was cutting off the prophets of the Lord, it does not of

course say why. Perhaps they were causing extreme unrest by preaching in the streets that the evil of the king was causing the drought and in turn threatening the sovereignty of the king or perhaps the accusations were not even true; there is no mention of names or places. Regardless of why, she was in fact a representative of the government, so her actions against persons acting against the state may or may not have been warranted. We will probably never know but this one small verse has been used to vilify her when the actions of others prove to be much more horrific.

In an effort to prove the superiority of Yahweh, Elijah the prophet planned a contest on Mt Carmel between himself and the prophets of Astarte and Baal, of which there are 850 in the service of Jezebel. As the story goes, two bulls were sacrificed and put on pyres. The acolytes of Astarte and Baal first tried to get their deities to light the fire under the pyre to no avail, but just one plea from Elijah and the Lord sent fire to light the sacrifice. After this, Elijah orders the slaughter of the 850 servants of Astarte and Baal, declaring that not one of them shall escape. This description of the mass murder of 850 people is very specific, unlike the vague reference to Jezebel ordering the cutting off of some of the prophets of Yahweh, yet no one seems to see Elijah's acts as disgusting. Is any act acceptable when ordered by God? I think any modern reader should see this whole story as a trick by Elijah to get all the prophets of Astarte and Baal in one place and then he fooled the crowd with a parlor trick by lighting a fire, or perhaps the fire never even happened; it's hard to believe a story when everyone who might have told a different version were not left alive. Then of course there is the account of Elijah making it rain, breaking the drought. Was this a miracle, a coincidence, or just a made up story?

Of course this is a great tale, especially if you like mass murder, but one has to wonder why a man who God sends down fire for and who can break a three year drought goes into hiding when Jezebel, a mere woman, learns what he has done; and she makes it clear that she want him dead just like her prophets. Why did he not ask God to strike her dead? Instead, he ran off to Mt Sinai to hide.

The harsh blow of the murder of her prophets did not bring down Jezebel, so a more complicated plot was laid out to show that she manipulated her husband and violated the laws of the land. This tale begins with her husband King Ahab wanting to buy his neighbors vineyard so the King can make a vegetable garden...yes a vegetable garden. The owner of the vineyard, a man named Naboth, refuses to sell or trade his vineyard, even for something worth more, since he inherited the land from his father and Israelite law declared that he should keep it forever. According to the Bible, Ahab became so upset over the problem with his new vegetable garden he took to his bed and refused to eat; strange behavior for a powerful warrior king, but that is how the Bible tells it. Jezebel then tells him that she will get the land for him. Many interpret her reaction as one who came from a land where rulers could do as they please, instead of as it was in Israel where rulers were not above the laws of the land, like David and Bathsheba for example. Jezebel is said to have written letters to the people of the town asking them to accuse Naboth of the crime of blasphemy and then to take him out and stone him. She did this without the knowledge of Ahab, but used his seal on letters to supposedly ensure the town people's cooperation. They obeyed without question; Naboth was killed and the king automatically got the vineyard since the owner was convicted of a serious crime...very tidy except there are quite a few glaring problems with the story.

First why would the elders and land owners of the town follow such instructions without question? No one spoke up to defend a man who they had probably known his entire life and who was completely within his rights to refuse the sale. If Jezebel was truly the hated harlot, why did no one betray her plan until after the fact? It makes no sense. Secondly, if the letters were signed by the King, how did they know they were actually sent by the Queen, and why would either the King or Queen send out multiple letters asking people to falsely testify against a man? It seems a little self incriminating. The tale just does not ring true; it seems at best a fabricated lie and at worst a frame up that may have resulted in the death of Naboth, over a vegetable garden of all things. I, of course, do not doubt that something as petty as this could be true, the Bible is full of such stories; this one however is weaker than most.



Figure 23 Jezebel and King Ahab meeting Naboth

The tragic death of Naboth, however, enraged the ever righteous Elijah and the Lord told him to go and tell Ahab that his possession of the land by murder would not go unpunished and that Ahab's blood will be lapped up by dogs in the same place as Naboth's death. Elijah, however, told Ahab that it was Jezebel who would be eaten by dogs.

Ahab died from wounds he received in battle after ruling from 874 to 853BC. The second son of Ahab and Jezebel, Joram, took the throne as the legitimate King of Israel. Elijah had been taken to heaven without dying for being such a great guy, and his follower, Elisha, had taken up his cause. Elisha declared that one of Joram's military commanders, Jehu, would be the new king and was to exterminate the House of Ahab. King Joram was on the battlefield and called out a greeting to Jehu, who responded to the king by saying 'How can all be well as long as your mother Jezebel carries on her countless harlotries and sorceries'? (2 Kings 9:22). He then assassinated the king with an arrow to the heart. King Joram's body was dumped onto Naboth's land. Jehu then had the decapitated heads of Ahab's seventy sons taken from Samaria to the gates of Jezeel and put in a pile. Now the usurper Jehu heads to the town of Jezeel to finally murder the one they have hated for so long, Jezebel.



Figure 24 Elijah and King Ahab

Jezebel, knowing she was about to be killed, did not run. Instead, she prepared for Jehu's arrival by putting kohl around her eyes, dressing her hair and preparing to exit the world as a queen and a high priestess. The Bible likened lining the eyes as a female trick of enticement but in Jezebels case, it was quite possibly the face she would have worn to worship her dual deities, just as the priestesses of Hathor lined their eyes. The Bible would have us believe that Jezebel was preparing to seduce Jehu in order to save her own life, but upon the arrival of Jehu, she mocked him and called him Zimri, the ruler before Omri, who came to the throne by killing King Elah – it was not a nice comparison and certainly not an attempt at seduction. 'Is

all well, Zimri, murderer of your master?’ (2 Kings 9:31) she asked him, as he came for her after killing her son, his king. Jehu ordered Jezebel’s eunuchs to throw her from her window – her blood was spattered on the walls and the soldier’s horses as they trampled her. After his victory against an unarmed woman, Jehu announced that her body should not be left in the street since she *was* the daughter of a king, insinuating that he may have had second thoughts about how his treatment of a Princess of Phoenicia would be viewed. But when his men went to retrieve the body, it had been consumed by dogs, just as Elijah had prophesied. Jehu continued the purge, killing every priest, family member, and associate of the family of Ahab, slaughtering them and mutilating their bodies.



Figure 25 The death of Jezebel

Jezebel went to her death with courage and spirit; she never begged for mercy or abandoned her beliefs. The Bible calls her a witch and a harlot but there is really no evidence of this, even in the massive smear campaign waged against her. She was by all accounts faithful to her husband, loyal to his family and a powerful ally to him and her adopted homeland. There is never any evidence that she was not loyal to him, even after his death. She was of course guilty of one thing, polytheism and for that she would have been the first to admit it.

The story of Jezebel appears to have real basis in fact, as well as being a great example of history being written by the winners. Her story is so obviously coloured by the religious prejudices of the writers of the Bible, that I do not understand how anyone sees her actions as so evil, and those of Elijah and the followers of Yahweh as righteous. The followers of Yahweh slaughtered hundreds of people, piled up severed heads, assassinated a king, threw a woman out a window, trampled her with horses, and then hunted down hundreds more who were associated with the family and chopped them to pieces. The only thing that keeps this behavior from being the work of psychotic killers is that God told them to do it. The death of Jezebel is more than just the death of one woman; her death is one of those many moments in history where the worship of the dual deities, the God and Goddess began to fall to the new monotheism in a blood bath, and the new religion began the important task of erasing the past.

Hopefully, further excavations of Samaria will yield more facts about the lives of these early rulers of Israel and the time when both God and Goddess were sacred to the people. Ironically, the murders of all of Ahab's family by the followers of Yahweh led to Ahab and Jezebel's daughter, Athaliah, becoming Queen of Judah...but that's another bloody story.

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A series of Rock Arrangements and placements the defy conventional Historical accounts

By Steven and Evan Strong

My son Evan and I have written extensively about the site Frederic Slater, President of the Australian Archaeological Education and Research Society, proposed was “Australia’s Stonehenge,” which we refer to as the Standing Stones site, and a complementary site we have named “Adam’s Garden.” What hasn’t been made clear, and nor is it still fully understood, is that these sites form part of a much larger complex.



Figure 26 Reconstruction of Standing Stones Site

There is more to this than the two sites mentioned, but owing to pressing issues of privacy and our justifiable concern regarding vandalism, we can offer little in specifics regarding geography, distances and location. Despite what can't be

revealed at this time, we believe that when combining these two sites, plus others in the close vicinity, there are some general points that are as ancient as they are elemental.

Undeniably, there is evidence at four sites that is indicative of exotic technology well beyond the embrace of any Original* rock and stick tool-kit. It goes way back, whether tens or hundreds of thousands of years is a moot point, but the antiquity and sophistication in evidence asks questions most academics do not have the capacity to reply to or appreciate.

Found both at the Standing Stones site and Adam's Garden are artificially shaped and marked rocks that chronicle, according to both Slater and many Original Elders and Custodians of Lore, the First Language either spoken or recorded by modern humans. This language of rock angles, alignments, markings, letters, hand signs, numbers, body parts, animals, etc. is as cryptic as it is divine.



Figure 27 Artificially shaped rock

Where did the sandstone rocks come from?

Before attempting any translation, we must first address some pragmatic considerations which we were originally unable to throw any light upon. When first examining the Standing Stones, a fact highlighted in Slater's correspondence was of prime interest. Nearly all the marked and shaped stones found on both the larger and smaller mound were sandstone, and as observed by Slater, the nearest sizeable deposit of sandstone was over 20 kilometres away. In what only exacerbates the difficulties, we found fine and coarse grained sandstone, which logically means some of the sandstone brought onto this site came from much further inland than the fine grained rock. But how did this happen, from where and who was involved? These questions were never fully answered.

That was before our first sighting of Adam's Garden, a 175-metre stretch of creek-bank containing tens of thousands of rocks of every conceivable type. Surrounded by mangrove and sand, this exotic collection of rocks contains shapes, angles and markings that are artificial and was the location from which the rocks at the Standing Stones were transported. The jetty was made entirely out of sandstone rocks and is not only both fine and coarse grained, but also varies greatly in colouring. Just as it is at the Standing Stones, there are many rocks shaped into pyramids at Adams' Garden, and what only cements this connection is the marking on one rock which contains an engraving, which in the First Language means "guide to truth."

This place has a jetty/wharf, the 9 metre by 5 metre construction of sandstone is higher than the surrounding shore, and was the place where ships unloaded their cargo. We believe the 175-metre spread of tens of thousands of rocks was part of a rock-wall built along the section of what was originally

the shore-line. Around 500 odd years ago, a tsumani hit this part of the east coast, and most likely knocked the walls over then the backwash dragged the fallen rocks back into the water. This would explain why there are rocks spread about 8-10 metres into the creek and only two metres up the slope past the creek bank.

From here, marked and shaped rocks along with many other goods and sacred objects were sent out from the coast to the Standing Stones site, and other places of importance.

Moving thousands of cubic metres of fill

However, there is a second much larger problem in logistics still unresolved on-site before grappling with meanings and nuances. Some of the rocks used on both mounds weigh up to 50 kilograms, and certainly would be very difficult to move without a wheel, but not impossible. Although it is worth bearing in mind that the much bigger and heavier rocks were not disc-ploughed into the slope, but taken to the dairy shed for safe-keeping. Alas, in what only compounds the difficulties, these larger engraved tablets were either stolen or recovered just after the Second World War.

Those issues aside, there is enough still on site to call into question any notion of this exotic material (sandstone) being carried by hand. The second, extremely sacred mound is made of clay, white and red sand, and thousands upon thousands of sandstone rocks. So foreign is this 70 metre by 10 metre mound, a large section of the mound was gouged out to use as road fill for the surrounding flat farms. The local black soil gets very boggy when wet and this mound of dry material is extremely porous, which means that tyres don't get bogged in the wet. The smaller mound is quite simply not part of the

surrounding geology and was transported onto site. What adds to the problems, if relying on traditional European historical accounts, is that there is no less than 3,500 cubic metres of fill that make up this artificial formation.

How did a people who supposedly knew nothing of the wheel, metal blade, ocean-going ships, large scale quarrying or slave labour, manage to move such tonnage and put all this together? No-one is claiming that this site is European. In fact, it is widely agreed and reported in the press that this mound was the only known sacred site in Australia where ‘Clever-fellas’ and ‘Kadaitcha’ came from all “parts of Australia before the coming of the white race” to sing, dance and engage in activities that transcend.

Now it gets heavier

As much as it is remotely feasible for nomadic Original men and women to lug rocks weighing up to 50 kilograms from the coast some considerable distance inland, the whole scenario gets very complicated when trying to understand how igneous rocks weighing over five hundred kilograms were moved and positioned into two Original rock arrangements found at Adam’s Garden. I still remember Adam and I managing to find positions to place our hands on one massive sandstone boulder, between us we did manage to move it perhaps a centimetre, but moving it further was beyond belief, and our combined efforts.

Just behind the sandstone jetty is a road of perhaps 2 metres in width and no less than 210 metres in length, which snakes around the southern section of the hill that rises up over 35 metres. There are thousands of rocks, all igneous, both above and below the road that were either cleared from the road or positioned in support. I remember recently standing on the

road with a colleague Jim Nutter, who when playing the role of 'Devil's Advocate,' suggested this was all the result of an old bulldozer clearing a track down to the mangroves. Rather than debate possibilities, I pointed out to Jim four rocks, all of some weight, and all carefully stacked on top of each other, and asked him what blade was capable of that balanced arrangement. He then moderated by one degree, agreeing that this was ancient and people from way back were involved in placing these particular rocks, but hastened to add that maybe much later the dozer came to down in repairing the older construction.

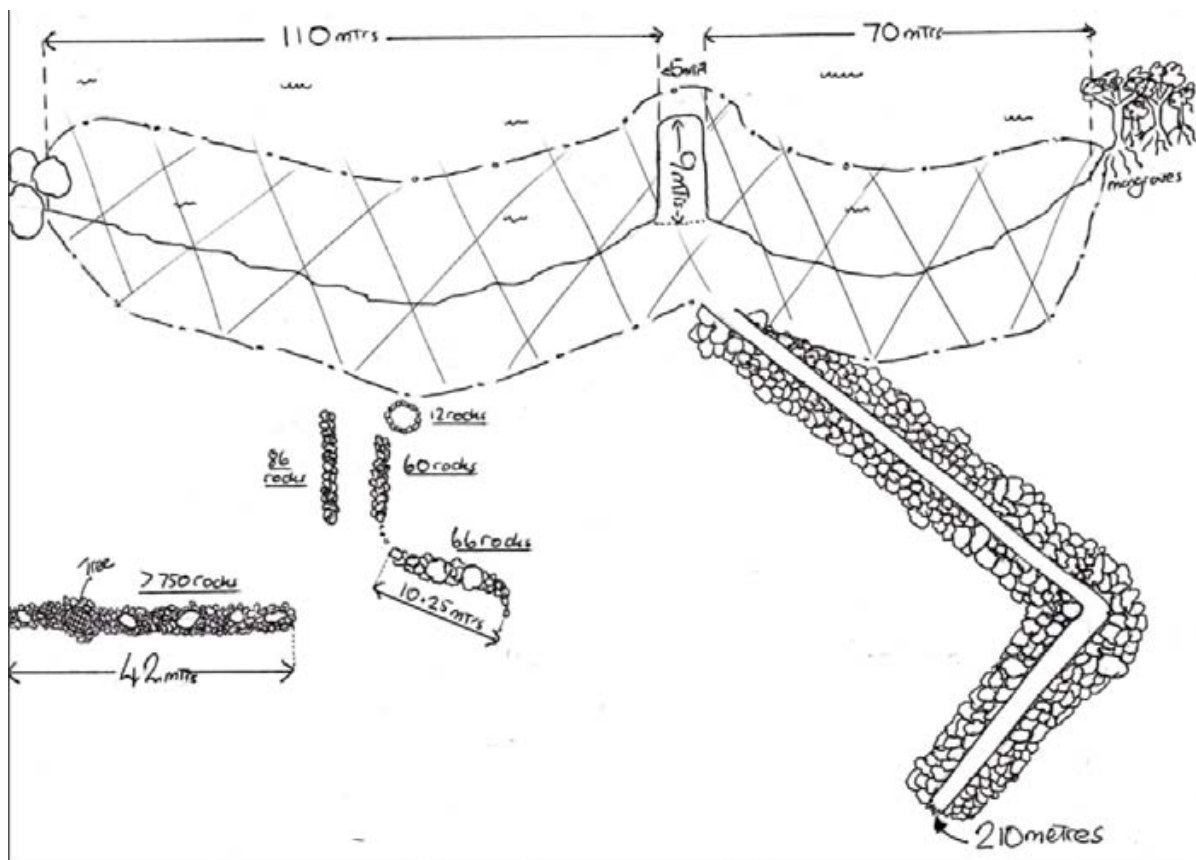


Figure 28 Diagram of Adam's Garden Standing

Nearby, there are numerous sandstone slabs, some weighing tonnes, standing in Mullumbimby, which came from somewhere nearby, which were repositioned within the town and parks to be used as a feature or bearer of a plaque. Their origin through official channels is unknown, but not by us, we are confident that all imported rocks, whether weighing one

kilogram or a tonne, were originally shipped to and unloaded at the jetty which forms part of Adams' Garden.

One unknown in this equation, the manner of transportation of these heavy rocks and the exotic fill at the smaller mound at the Standing Stones site, is destined at this stage to remain hypothetical. We have no Dreaming Story or Elder's guidance, nor any account in Frederic Slater's translation to draw upon, so, without any reference relating to how all these rocks and fill got to locations so far from the coast, we will leave this as unknown.

The Teachers have all gone?

Frederic Slater was, in 1939, convinced he was in contact with the very last source knowledgeable in the First Language. When corresponding with his on site colleague, Slater advised him that "you are working in a much higher cult which I doubt is understood by present day aborigines (sic) even in remote parts. The teachers have all gone." Slater was without peer in the state of NSW in deciphering Original script and anything Egyptian, and was often employed by Councils and Governments in these endeavours. As such, direct contact with people who can understand and speak, sign, gesture and use the rocks that make up the very first language humans spoke, seem lost.

However, in this proclamation of absence, this is one of the very few times Slater was mistaken. We know of, and have spoken to, one of the custodians of the First Language (Karno Walker) who was with us when investigating the mounds and surrounding archaeology.

Nevertheless, minor understandings aside, Slater was 'on song' in so many observations, none more so when offering an

explanation as to why ancient Egyptians were so motivated to sail such great distances.

Often when we have been presenting the quantity and quality of archaeology and oral accounts substantiating an Egyptian presence in Australia, some critics have relented minimally in granting potential visiting rights, but are still clouded by materialistic concepts of civilisation and progress. Knowing that pyramids, chariots, cities and columns were built in Egypt and no permanent structure, wheel, factory or metal was assumed to be made in pre-Cook Australia, they see this interaction in terms of a master/slave relationship.

We have always maintained that the ancient Egyptians came as mystical apprentices bound in awe and servitude to their Original mentors. What did surprise, is that over 70 years before we made this apparently radical statement, Slater was no less forthright in allocating a precedence and pedestal. "There is no mistaking that the Aborigines ... gave not only to the Egyptians their knowledge and foundation of hieroglyphs and their philosophy, but formulated the basis of all knowledge in the beginning, now and to come."

Returning for thousands of years to Australia in pilgrimage and pursuit of spiritual excellence is a claim we have made often. However, proposing that in Australia was recorded the "basis of all knowledge" is a bold assertion to make and one we had never entertained, until reading Slater's comments. After examining all of his work, we can readily understand why he would make such a sensational claim. In fact, once reading his extensive and impressive hand written notes, we realised Slater was obligated to place the First Australians at the centre and beginning of anything esoteric, spiritual, intellectual or democratic. Slater insisted that the "mound" that the 185

Standing Stones originally stood upon was “the oldest form of temple in the world.” Consistent to that noble purpose and goal, Slater noted that “within this temple you will find ... the basis of all knowledge, all science, all history and all forms of writing.” In ascribing a sequence and precedence, Slater was in no doubt that the Original people were from the first Homo sapien sapiens stock spanning back “hundreds of thousands of years before.”

Equally, Slater was also convinced that all languages, not just ancient Egyptian, have their genesis in Australia. When comparing the ancient Celtic tongue of Ogham, he was confident that “you will find the basis of that language on the mound.” This ancient connection through language never ceased and continues on to this very day, thus explaining why “the language which we speak today is not Anglo-Saxon, but just Aboriginal.”

But it is not just language, this connection runs into every part of today and the days to come.

* The term ‘Original’ is used instead of ‘Aboriginal’, which means ‘away from origin’, since this term is not believed to be accurate in describing the indigenous inhabitants of Australia.

Find Steven and Evan Strong [on Ancient Origins](#).

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The Ancient Stone Labyrinths of Bolshoi Zayatsky

By April Holloway

On a small collection of remote islands in the White Sea of Russia lies the highest concentration of ancient labyrinths on the planet. Despite numerous theories, archaeologists and historians have not come to any agreement about why they were built and what their purpose was. The labyrinth remains one of the most mysterious symbols found on Earth – thousands of years ago, it appeared at the same point in history on all inhabited continents in the world – why?

Today, we use the term 'labyrinth' to refer to any maze-like structure. However, there is a key distinction between a labyrinth and a maze. A maze refers to a complex branching (multicursal) puzzle with choices of path and direction; while a labyrinth is a single-path (unicursal) pattern that has only a single, non-branching path, which leads to the centre.

The long history of the labyrinth

The word 'labyrinth' comes from the ancient Greek words 'labrys', a word for the iconic 'double axe' which was used by the Minoans on the island of Crete, and 'inthos' meaning 'place'. Thus, labryinthos has been interpreted to mean 'house of the double-headed axe'. The complex palace of Knossos in Crete is usually implicated. According to Greek mythology, King Minos of Crete had the craftsman Daedalus construct the labyrinth in order to conceal the Minotaur, the half-bull, half-human offspring of Minos' wife Pasiphae and a bull. For some unknown reason, Daedalus and his son Icarus were confined in the

labyrinth. Constructing wings of feathers and wax, the two were able to escape by flying above the walls of the labyrinth. Young Icarus, however, impetuously flew too near the sun. His waxy wings melted and he drowned in the Icarian Sea. While the legend of the Minotaur was long thought of as a myth, the remains of the labyrinth of Knossos were uncovered in the early 20th century by archaeologist Sir Arthur Evans.



Figure 29 An ancient mosaic depicting the labyrinth of Knossos and the Minotaur

Although there are numerous labyrinth designs found throughout history, such as the seven circuit, eleven circuit, and twelve circuit labyrinths, in Greece and throughout the Mediterranean, a common symbol of a 7-circuit labyrinth was associated with the legends. Known today as the Cretan labyrinth, it consists of a single path winding back and forth to a centre point in a series of seven concentric rings. Intriguingly, the shape of the 7-circuit labyrinth also mirrors the motion of the planet mercury in the sky over a long period of time. Did some ancient astronomer record this motion, and create the labyrinth symbol based upon it? We will probably never know. The earliest known use of the 7-circuit labyrinth

symbol occurs on a clay tablet from the Mycenaean palace at Pylos in Greece. A fire destroyed this palace around 1200 BC, baking the clay tablet and preserving it for archaeologists.

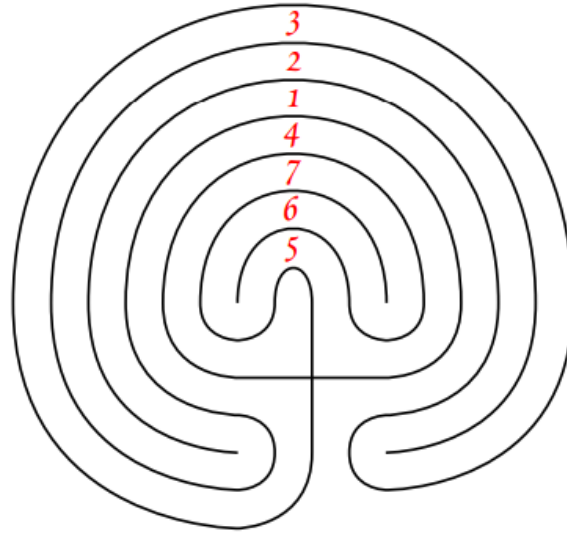


Figure 30 A depiction of a seven circuit labyrinth

While the word 'labyrinth' is closely tied in with Greek history and mythology, labyrinths have been around a lot longer than the legend of Knossos and the Minotaur. Dating back nearly 4000 years is the famed labyrinth of antiquity, the Egyptian temple precinct of a pyramid complex of many courts, built at Hawara by Amenemhet III of the 12th Dynasty (1844-1797 BC). There were twelve separate courts of considerable size all facing one another throughout this labyrinth and all connected by corridors and colonnades and shafts. Criss-crossing alleys and false doors sealed by stone plugs all protected the central burial chamber of the pyramid of the king.

But the labyrinths of Greece and Egypt are just the tip of the iceberg. Labyrinths have been found in just about every major religious tradition in the world, have formed an integral part of many cultures, and have been found on every inhabited continent. At about the same time as the appearance of the Greek labyrinth, an essentially identical pattern appeared in

Native American culture, the Tohono O'odham labyrinth, which features I'itoyi, the "Man in the Maze". A prehistoric petroglyph on a riverbank in Goa shows the same pattern and other examples have been found among cave art in northern India and on a dolmen shrine in the Nilgiri Mountains. In terms of ancient archaeological monuments, more than 300 examples of labyrinths can be found in various locations around the world. Many questions remain around how the same pattern managed to appear at the same time in apparently disparate cultures.

While recorded history links the creation of labyrinths to a period beginning around 4,000 years ago, the earliest labyrinths are much older than that and first appeared in Neolithic rock carvings and stone formations concentrated around Europe, Scandinavia, and Russia.

The labyrinths of Bolshoi Zayatsky

The Solovetsky Islands (or Solovki), are an archipelago located in the Onega Bay of the White Sea, Russia. It is here where there can be found thirty-five Neolithic labyrinths, known as 'vavilons' ('Babylons') in the local dialect, which date back to around 3,000 BC. The most remarkable are the stone labyrinths of Bolshoi Zayatsky Island, a group of fourteen labyrinths in a 0.4km² area. They are particularly well preserved and have been documented and speculated about, without any definite conclusions being reached as to their purpose.

In addition to the labyrinths, as many as 850 heaps of boulders have been found on the island, many containing bone fragments. Other stone formations discovered on the island include a representation of the sun, complete with radial spokes. It is generally agreed that these ancient labyrinths and

stone formations were related to spiritual beliefs, and may have symbolized a border of sorts between the material world and the underworld – the mythical abode of the dead.

The labyrinths are constructed from boulders placed on the surface of the ground, and it has been determined that these boulders were gathered locally. The smallest labyrinth measures around six meters in diameter, with the largest being 25.4 meters in diameter. The rows of boulders form spirals, with some consisting of two spirals, described as resembling two serpents with their heads in the centre. The entrances to the labyrinths are mostly on the south and while there are five different settings, they each have only one entrance/exit point. All the labyrinths on Bolshoi Zayatsky are found on the western side of the island, while the eastern part of the island features a significant collection of stone formations, but no labyrinths. Although the labyrinths have become quite overgrown with the island's shrub-like vegetation, their shapes remain clearly visible.

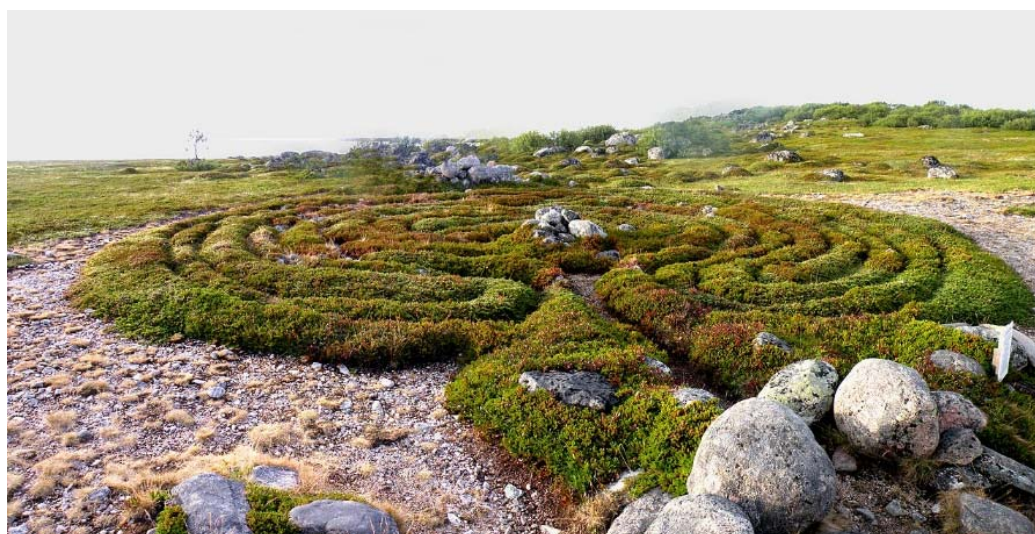


Figure 31 One of the stone labyrinths on Bolshoi Zayatsky Island

Why were the labyrinths of Bolshoi Zayatsky built?

Many hypotheses have been put forward to explain why the Neolithic settlers of the Solovetsky Islands went to the considerable effort of constructing numerous stone labyrinths.

In the 1970's, the predominant hypothesis, advanced by N. Gurina, was that the labyrinths were built as traps for fish. Evidence comes from the fact that all of the labyrinths in the region were built close to the sea and water levels were much higher 5,000 years ago, when it is believed they were constructed. The fish would have swum in through the entrance and become trapped in the labyrinth, making it easier for fisherman to retrieve their catch. However, the major flaw in this argument is that numerous labyrinths have been found inland throughout the world.

Researcher L. Ershov had a different theory. Ershov maintained that within the lines of labyrinths was the schematic reflection of both the sun's and moon's orbits, thus the labyrinths were used as calendars. However, this has been debated on the basis that labyrinths do not have a consistent direction of entrance.

One theory popular today, particularly among esoteric circles, is that a labyrinth is an ancient symbol that relates to wholeness. It combines the imagery of the circle and the spiral into a meandering but purposeful path. It represents a journey to our own centre and back again out into the world. Walking the labyrinth can be considered an initiation in which one awakens the knowledge. It is believed that walking the path of the labyrinth brings about a change to one's state of consciousness and the perception of time and space. Indeed,

Vlad Abramov, a researcher who explored the labyrinths of Bolshoi Zayatsky, described the surreal experience of walking the twisting and turning paths of the labyrinth.

“After entering a labyrinth and circle several times around the centre you leave it through the same entrance. Just after several turns it becomes unclear how much you have walked and how much more to walk. Subjectively, the time stops, but by watch the great labyrinth is passed in 15 minutes. It is difficult to think about something collateral; the path is narrow and you are required to look permanently underfoot. The path is twisting clockwise and anticlockwise. At last – the exit; and you are happy that the journey is over.”

Despite the theories presented above, and numerous others, the accepted theory today, and one which has been put forward by Carl Schuster and Edmund Carpenter, is that the construction of the labyrinths was linked to religious beliefs. Prehistoric labyrinths are believed to have served as traps for malevolent spirits, as defined paths for ritual dances, and/or as a symbol for the barrier between this world and the underworld. It is speculated that the labyrinths may have been included in rituals to assist the souls of those who have died to cross over to the underworld. Archaeologist A.L. Nikitin suggests that labyrinths, as indicated in legends, point the way to the ‘entrances’ and ‘exits’ of a subterranean kingdom which could be opened only by those who knew the ‘magic key’ to this back door.

This suggestion is consistent with widely held belief among prehistoric cultures in the theory of ‘Three Worlds’, according to which ancient people thought that the Universe was separated into a Lower World, where souls of the deceased would go after death, the Middle World, consisting of the

physical plane of existence, and the Upper World of the stars, clouds, and gods.

To this day, the far northern islands of Russia continue to beckon curious travellers and scholars, eager to solve the mystery and the true meaning of the labyrinth.

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[On semantics of stone labyrinths north](#) – VA Burov

[Solovetsky Labyrinths](#)

[Labyrinthos](#)

[Mystery of Solovki labyrinths](#) – All Russia

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Lascaux Cave Speaks

By Derek Cunningham

Looking at the ancient Stone Age paintings of Western Europe, one of the most difficult questions to answer is the reason for the various geometric patterns found amongst the many depictions of animals. Some contend that the patterns contain elements that suggest they are “symbolic” imagery, however there is seldom agreement as to what this symbolism might be.

The hypothesis that enigmatic linear patterns, found at ancient sites might be an archaic form of astronomical writing is thus very important, but not just because the idea provides yet another possible explanation. No, unlike the many prior ideas, the idea of an astronomical link is testable.

The most important feature of the hypothesis is that the limited list of astronomical values that are linked to either the physical measurement of time, or the accurate prediction of eclipses, is that the idea can be removed from the realm of opinion. Here the theory is tested entirely by the artefacts themselves. Either the data fits the suggested theory, or the theory is destroyed and never heard of again.

For scientists, one result does not a trend make, and neither does two, but when the results shows a consistent pattern amongst three, four and then five studied samples then the theory has to be taken very seriously.

Here the El Castillo cave in Spain and the Lascaux and Chauvet caves in France are of interest because of their age, fame, and also the prior contention by Dr. Michael Rappenglueck that the position of the various drawings and dots represent constellations. Michael Rappenglueck’s ideas were reviewed

within my book [400,000 Years of Stone Age Science](#), and I agreed in large part with his descriptions. I even noticed some additional data that confirms his hypothesis surrounding the presence of a depiction of the Northern Crown in El Castillo cave, in Spain. Within my study, new data that shows the secondary dots, and handprints to the left of the Northern Cross identified by Rappenglueck mark the positions of the secondary stars of the constellation Cygnus. Intriguingly, this overlap only occurs if a modern Mercator map format is used, a map projection that is only required if the people drawing the map already knew the shape and the size of earth, and this is a problem, because archaeologists contend that there is absolutely no evidence any ancient civilization traveled the earth, especially in the distant Stone Age.

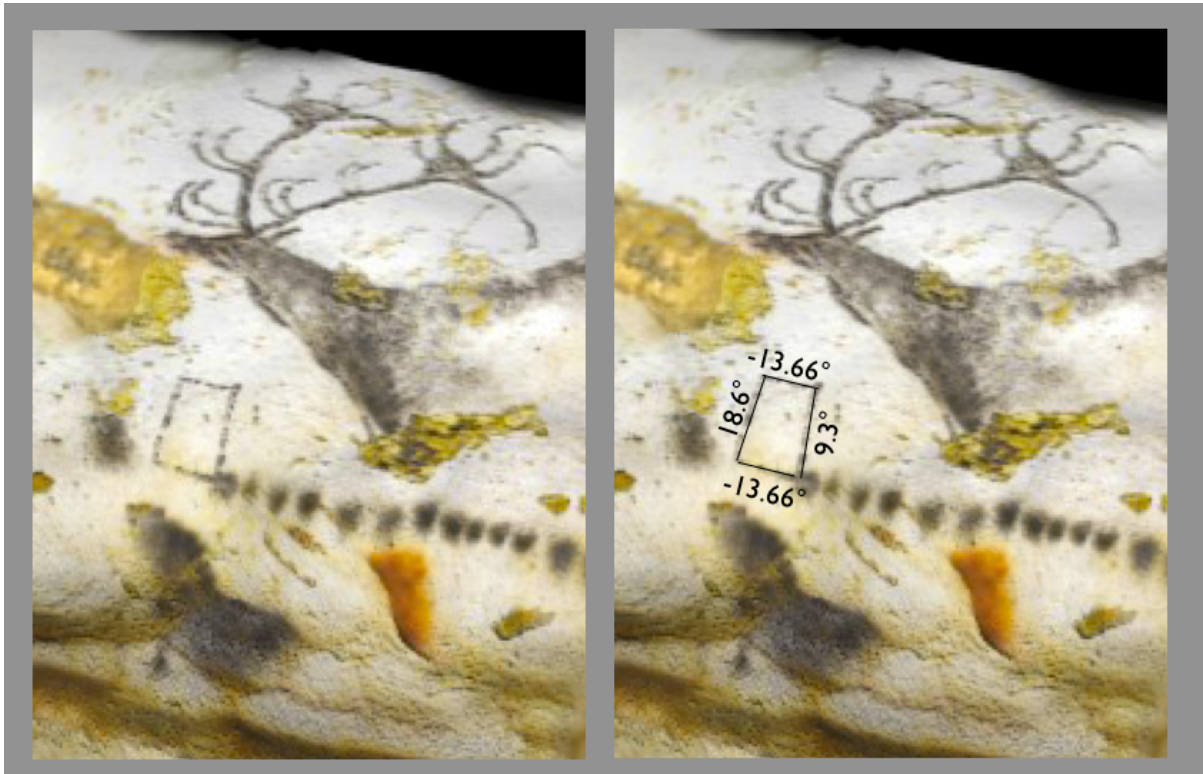
The Lascaux Caves

Discovered in 1940, the Lascaux caves are a complex of caves found in the Dordogne region of southwestern France containing a sensational collection of Paleolithic cave paintings estimated to be up to 20,000 years old. The cave system, which now features on UNESCO's World Heritage Sites list, contains incredibly well-preserved paintings of large animals that were once native to the region.

At the entrance of Lascaux cave are a series of geometrical patterns. The first that really stands out is a series of 13 dots originating from a box-shape drawing. For astronomers, the number 13 almost always conjures the concept of 13 sidereal months in one solar year.

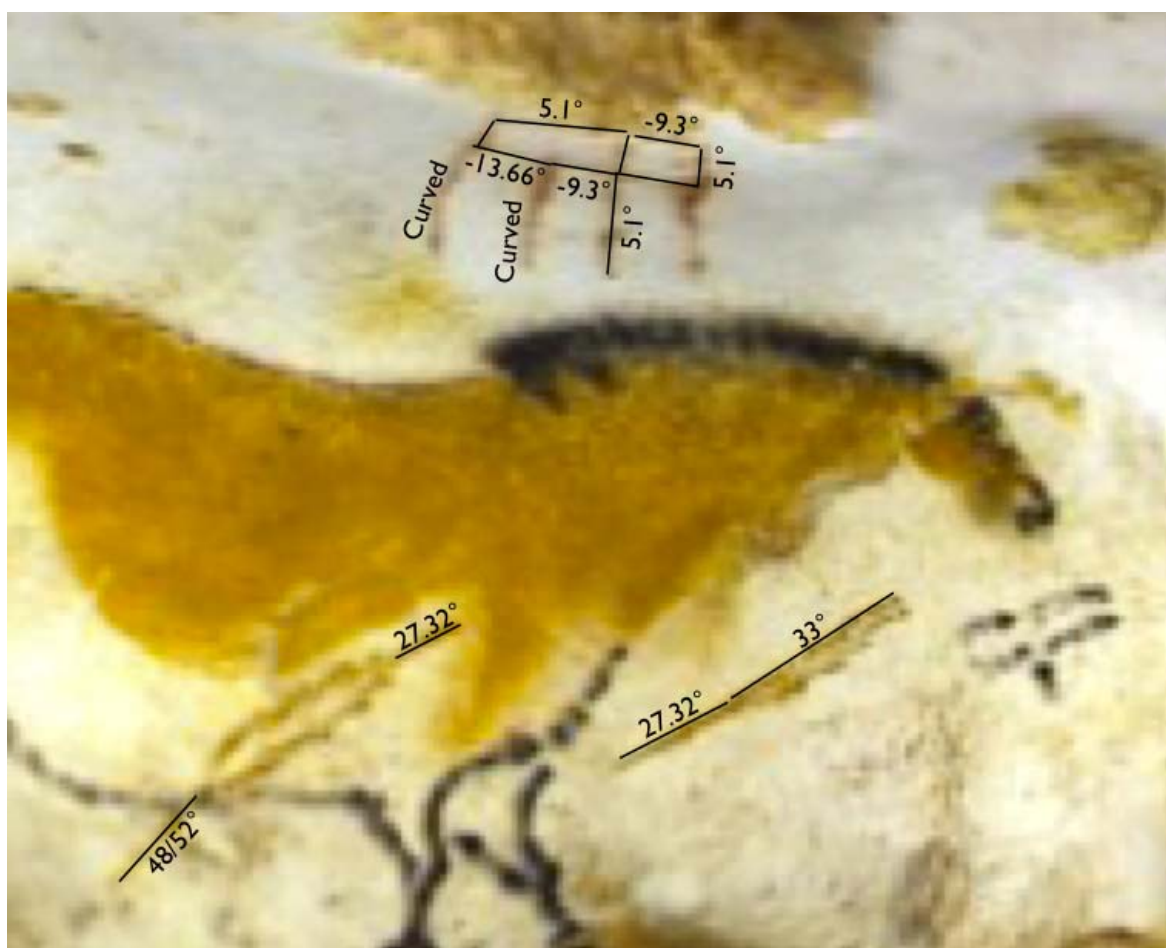
Based on my theory that ancient astronomers created a written language employing angles to represent specific astronomical values, such as the motion of the moon and the sun, it would

then be expected that one of the angles on the box should correspond to either 27.32 degrees, the time in days for one full sidereal month, or a line at 13.66 degrees, to represent the half-sidereal month of 13.66 days.



Taking the drawing as provided in the [Lascaux walkthrough](#), within the diagram the upper and lower lines are drawn to 13.66 degrees, and the left and right vertical elements are drawn to 18.6 and 9.3 degrees, which corresponds to the half and full duration of the 18.6 year lunar nutation cycle. The lunar nutation cycle is an important value used by astronomers in predicting when and where an eclipse will occur. The most important feature of this diagram is that the angular data matches perfectly the interpretation that the 13 dots represent the sidereal month.

Traveling further into the cave, four other grid-like patterns can be found. The first is above a horse and looks somewhat like a comb.



In this drawing, the comb figure again exhibits the half-sidereal month value as an angle, and the lunar nutation cycle of 18.6 years also as a half value at 9.3 years. There are then three lines offset at 5.1 degrees to either the vertical or horizontal that refers to the offset angle of the lunar orbital plane relative to the ecliptic.

The four straight brownish coloured lines below the horse are angles at 27.32 degrees (the full sidereal month), at 33 degrees which corresponds possibly to the 3 year reset period for the lunar and solar calendars, which after 3 years are circa 33 days apart, and one angle at 48 degrees offset from horizontal, which is by default 52 degrees offset from vertical. This angle is found in many archaic statues and appears to relate to the 52-week year. In prior studies, the offset direction from vertical and

horizontal is believed to form a basic alphabet with the directions defining the vowels to which the lines (the consonants) could be linked, much like the Japanese alphabets of Hiragana and Katakana.

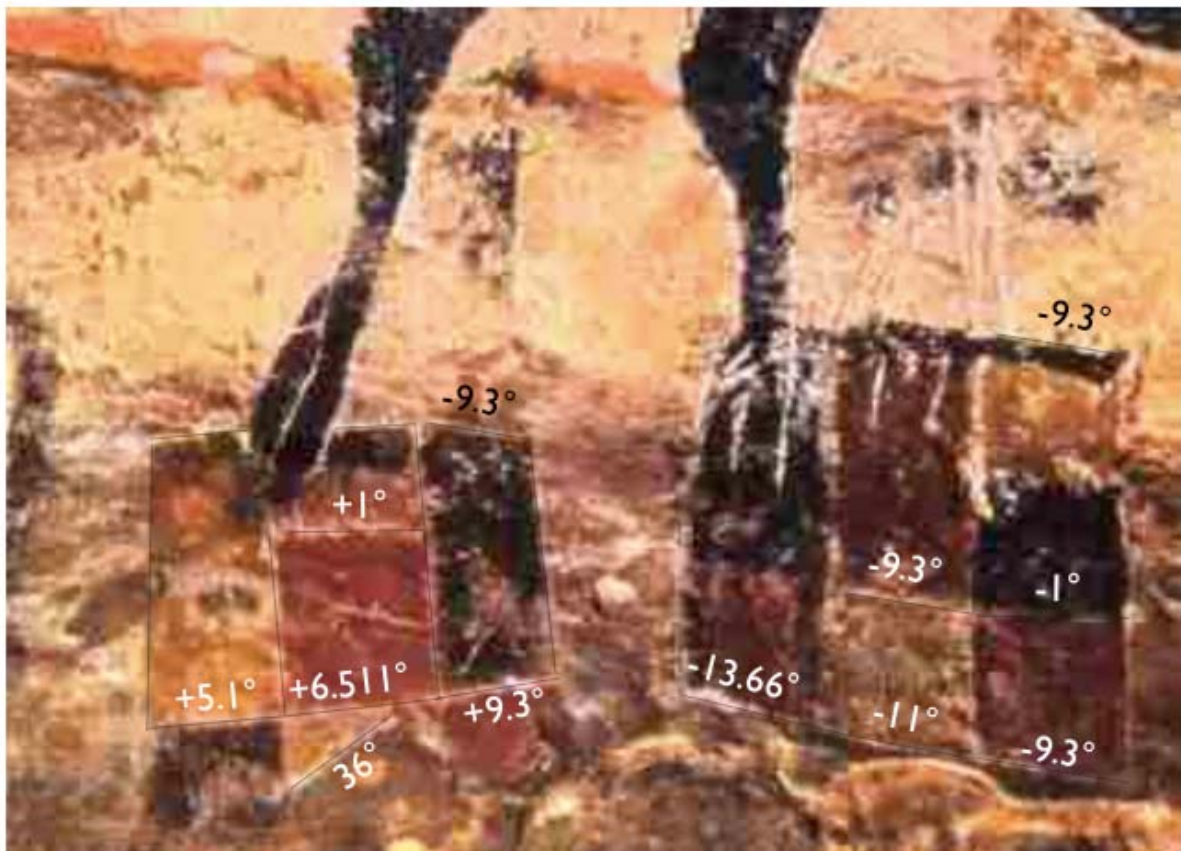
The next square patterns encountered are two grids, only one of which the Lascaux walkthrough does not show straight on, and thus remains difficult to analyze. For this study only one of the two grids is thus analyzed.



Here it is found that the lines are drawn to the exact same angles seen within the first two drawings. The angles are once more offset values placing the lines either to the right or left of vertical or above/ below the horizontal. The values drawn are the sidereal month value, the lunar nutation value, the angle of the moon's orbital plane relative to the ecliptic, and finally a

value at 6.511 degree, which corresponds to the time period between solar/ lunar eclipses when measured in draconic/ nodal months.

The next and final square grid geometric patterns encountered in the Lascaux cave are the checkerboard patterns.



Here almost no comment is required, except now there is an eleven-degree line present that corresponds to the 11 day difference between the lunar and solar years, this is one third the value of the 33 degree line. The line at 1 degree refers to the 1-degree daily motion of earth as it travels around the sun, a value that is easily calculated once the exact duration of the sidereal month is known.

Finally, there is one other drawing at Lascaux that needs to be analyzed and that is the Pleiades Bull.



Once more the values as displayed in the Lascaux walkthrough mark the sidereal month, and the lunar nutation cycle.

The intriguing fact is that these angular values appear everywhere. At Castillo Cave they are etched in the wall underneath a thick layer of red ochre, which just might be the world's oldest graffiti.



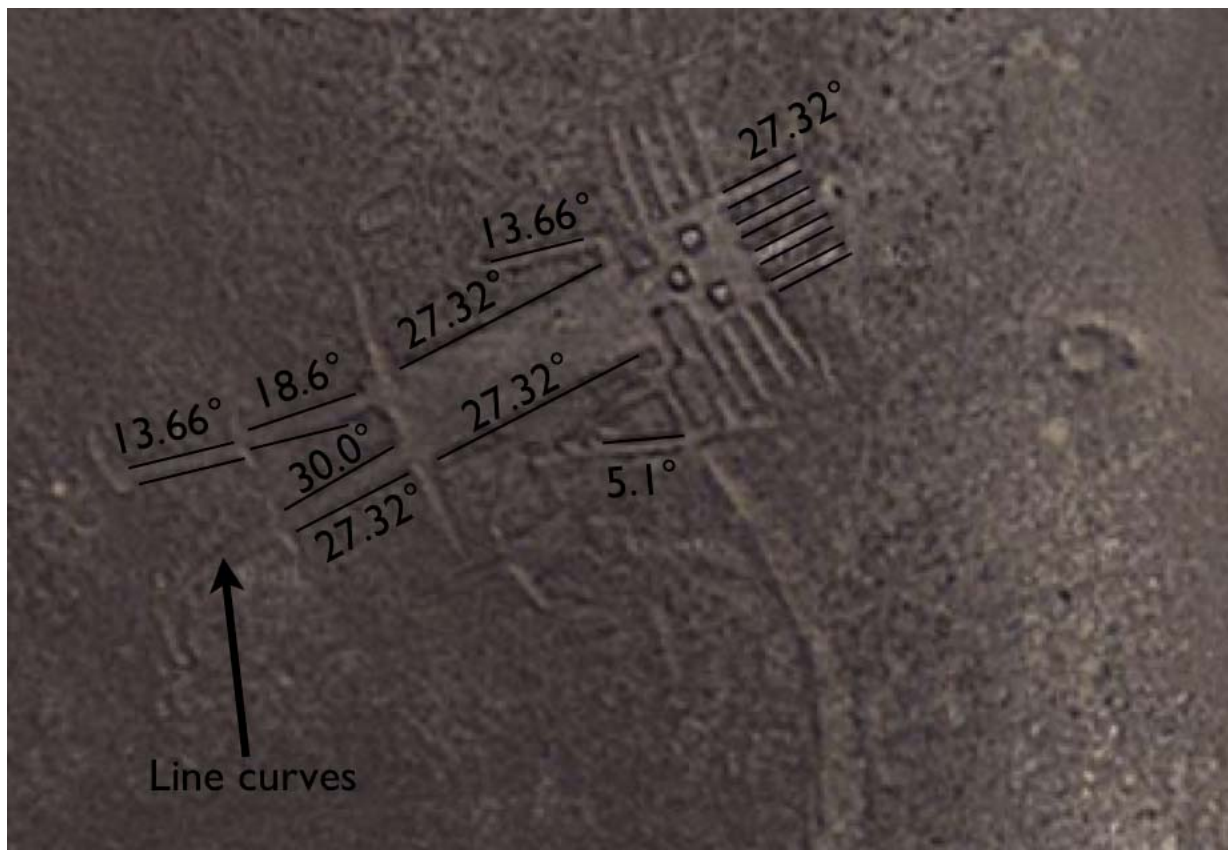
The lines can also be found in the 32,000 year old Chauvet Cave. Shown below is the pattern known as the Chauvet Spider.



The same angular value is also seen in the Chauvet Bear Claw drawing

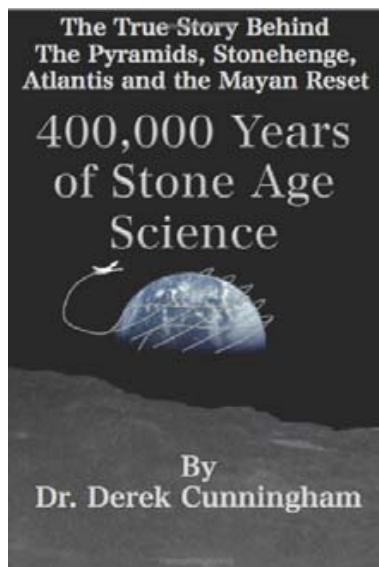


This data, coupled with the data already extracted from various archaic Venus figurines, as well as Cyprus statues, provides a strong suggestion that an astronomical-based writing was existence throughout Europe in the Stone Age. There is however other data that shows conclusively the exact same astronomical drawings in South America, North America, Australia, Africa, and Asia, and just to show that this is true, below is the famous Atacama Giant, located in the Atacama Desert, Chile, which is drawn using the same astronomical values displayed at Lascaux cave.



For the first time in 14,000 years Lascaux cave has spoken, and it has blown open our entire understanding of the past.

Derek Cunningham's book:



Derek publishes his work at:

<http://www.midnightsciencejournal.com>

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The Ark of Edessa

By Ralph Ellis

The year was 165 AD, and the location was the Edessan necropolis at Sogmatar, in what was then northern Syria. In this year King Wa'el of Edessa had an inscription carved upon the sacred hill of Sogmatar, which said:

*In Sebat of the year 476 (of the Seleucid era) ... we set up this **pillar** (netsib) on this blessed mountain and erected a **seat** (kersa) for the one who maintains it. The governor will be a **budar** ... and he will give the **seat** to the one who is going to maintain it ... If he withholds the **seat** or the **pillar** is ruined, god will be the judge. ¹*

Before we come onto the meaning of this inscription, let's first look at the hill of Sogmatar. It is the central focus of the Edessan royal necropolis, which lies in a very remote location in the barren rolling hills to the southeast of Edessa (modern Sanlurfa in Turkey). And the strange thing about this man-made hill, is that it is the same size and shape as Silbury Hill in England. Why and how this similarity arose, is open to speculation.



*Figure 1. The identical man-made hills of Silbury and Sogmatar.
(Photo credit: Ralph Ellis)*

Pillars and thrones

It was upon this man-made hill at Sogmatar, that this inscription was found. But what does it mean? The translation by Han Drijvers mentions a *netsib* bun 'pillar'. But Steven Ross in his analysis of Roman Edessa calls this same pillar a *betyl-omphalos* stone.² Now this is interesting, for it implies that the Edessan *netsib* bun 'pillar' was the same as a Judaic *matseb-ah* hbum. The latter is a term that refers to both a pillar and to a small pyramid (a small conical stone, an omphalos stone).

The most famous *matseb* was the 'pillar of Jacob' that Jacob anointed with oils when he was at Haran in northern Syria, as narrated in Genesis 28:18. This ritual appears to be very similar to the anointing of Hindu *lingams*, which are also basted with oils in exactly the same fashion. So the Syrian *netsib* and the Judaic *matseb* must have been small conical stones basted with oils. So was Jacob venerating a Hindu *lingam*? Possibly, but since the Hindu *lingam* is often basted with a Minoan *rhyton*, it would appear that this ritual has travelled from west to east rather than *vice versa*. And the most likely conduit for this transfer of veneration and ritual, would be the Indian campaigns of Alexander the Great - especially as the Greeks were also closely identified with a similar *matseb* omphalos stone, as we shall see.



Figure 2. A Hindu lingam, basted with oils, in exactly the same fashion as Jacob's Pillar (Jacob's small conical stone). (Photo Credit: [Lotus Sculptures](#))

Thus the Sogmatar inscription mentions a small omphalos stone, but it also mentions a seat. But it is highly likely that the Syriac *kersa* 'seat' was actually derived from the Judaic *korsa aork*, which refers more to a royal throne than to a common seat. But what type of throne was this? Was it a throne for a king, or a throne of the gods? And where might we find a sacred stone and a divine throne in close proximity to each other? The answer can be seen in the throne of Apollo, who is often depicted sitting on a sacred stone. Remarkably, we not only see this stone on Greek coinage, but it is now in the Delphi museum (although this is a very ancient copy of the original).



Figure 3. Left: A Greek coin of Seleucus III showing Apollo seated upon the sacred omphalos stone of Delphi. Right: This stone (or an ancient copy of this stone) still exists at Delphi. (Photo credit: Ralph Ellis.)

So the *netsib-matseb* conical-stone and the *kersa-korsa* throne were intimately related objects - they were both thrones of the gods. But it was not just the Greeks who had a sacred stone that was also a throne, so too did the Israelites.

The Ark

So when might we encounter a sacred stone within Judaism that was intimately connected to a seat or a throne? For the answer we only need to turn to the Book of Exodus which says:

*And thou shalt make a **mercy seat** of pure gold ... And the cherubims shall stretch forth their wings on high, covering the mercy seat with their wings ... And thou shalt put the **mercy seat** above upon the **Ark of the Covenant**, and in the ark thou shalt put the (**two stones**) that I shall give you. (Exodus 25:17-21)*

Interesting. So the other ancient reference to a combination of a seat³ and a stone from this region, refers to the Ark of the Covenant itself. But these are not the same artifact at all, readers will exclaim, because the Ark of the Covenant was a

wooden box containing sacred stones while Apollo is seated on the sacred stone itself. These are different depictions, and therefore components of completely different traditions.

That would be the correct deduction, were it not for the fact that we have images of the sacred stone that was placed on the top of the hill at Sogmatar, near Edessa. These images are from the coins of King Wa'el of Edessa, the same king who commissioned the inscription. The coins depict a cube inside a small temple, and archaeologists and numismatists call this strange artifact a 'cubic *betyl* stone'.



Figure 4. Two examples of the Edessan betyl 'stone', housed in a small temple. The king here is King Wa'el, the same king who wrote the inscription. (Photo credit: Forum Ancient Coins.)

But is this cube really a stone? Readers may see that in the upper image the cube rests on small feet, while in the lower image it rests on spoked wheels. So is this cube a stone? Surely it would be too heavy for small feet or wooden wheels.

Sometimes I despair at the illogicality displayed by academics, because it is fairly obvious that these images actually portray a wooden box: a box that contained the sacred icon of the god. The cube is called a *betyl*, but this does not refer to a stone, instead it is derived from *beth-el* la tyb meaning 'house of god'. Thus the cube is not made of stone, it is an Ark of the Covenant that 'housed' the sacred stone icons of the gods.



Figure 5. A computer generated image of the Ark of the Covenant. This image conforms to the specifications and measurements given in the Book of Exodus.

In the biblical quote above, the Ark of the Covenant was also being called a 'seat'. In which case, it is fairly safe to say that the Edessan *kersa-korsa* 'seat' was actually the Ark of the Covenant, while the Edessan *netsib-matseb* stone(s) were the two sacred stones that were placed inside the Ark. Quite obviously, the Edessan monarchs had a Judaic Ark of the Covenant at Edessa. And yet since this royal family became so influential in Judaea and Jerusalem, then perhaps we can also surmise that they had **the** Ark of the Covenant. Not a mere copy, but the original Ark from the Exodus.

Travellogue

But how could the kings of Edessa have come across the Ark of the Covenant? The history is tortuous, but as is described in detail in *The King Jesus Trilogy*, the Edessan monarchy were Judaeo-Egyptians who had been exiled to Parthia in the 1st century BC, and then further exiled to northern Syria in the early 1st century AD. It was in Edessa that this royal family converted to Nazarene Judaism, and it was from Edessa that they set out to conquer Judaea. They began this conquest with acts of philanthropy, with Josephus Flavius recording that the Edessans furnished the Temple of Jerusalem and donated its solid gold menorah. (The Syriac historians say that the Adiabene and Edessan royal family were one and the same.)

So yes, this is a family who would have been very interested in acquiring an ancient Judaic artifact like the Ark of the Covenant. And although we have no definitive evidence for the route the Ark may have taken, we have plenty of circumstantial evidence for the travels of these conical sacred stones. The original stone was the Benben stone of Heliopolis. But a very similar stone is mentioned in connection with the patriarch, Jacob - as we have seen. A very similar stone then appears in Delphi in Greece, but it seems to have migrated to Parthia (Persia) in later generations, possibly via the campaigns of Alexander the Great. But this is interesting, because the Edessan royal family came from Parthia; so is this how they acquired their sacred stone? The Edessan royalty then took this stone to Sogmatar, which is only 20 km northeast of Haran - the place where Jacob anointed his stone many centuries previously. So was Jacob at Sogmatar? Did this sacred hill exist way back in antiquity, rather than it being built in the Romo-Parthian era as the history books suggest?

The next thing to consider, is whether these Greco-Edessan-Parthian omphalos stones could even fit into the original Ark of

the Covenant. According to the Torah, the Ark measured 2.5 x 1.5 x 1.5 cubits. Since it was proven in the book *Thoth, Architect of the Universe* that the Torah was referring to the Egyptian thoth or royal cubit, which measured 52.4 cm, then the Ark measured 1.31 x 0.79 x 0.79 meters. Now while such a chest could not have housed the huge and ornate omphalos of Delphi, it could easily have contained a stone similar to the smaller Delphi omphalos.

That the original omphalos stone was actually fairly small, is perhaps proven by the later coinage of Emperor Elagabalus. In 218 AD, just a few generations after the Edessan coin was minted, a Syrian king from this very same region became Emperor of Rome. This was the slightly deranged Emperor Elagabalus, who was also the high priest of the Elagabal. Surprisingly, the Elagabal was this very same conical omphalos stone, and so the coinage of Elagabalus depicts yet more images of this sacred conical stone. As can be seen in fig 6, the stone is definitely conical and it is being driven around Rome in a chariot. A big heavy stone would require a cart, not a chariot (the stone is exaggerated in size, so it can be easily seen on the coin). Again, the suggestion is that the true omphalos stone(s) were small enough to travel in a chariot and small enough to fit inside the Ark of the Covenant. In fact, for two of them to fit in the Ark, they would need to measure less than 0.75 m high and 0.65 m across the base (2.5 x 2.1 ft). This is about the same size as the smaller Delphi omphalos, but still quite a weight for a small wooden box.



Figure 6. A coin of Emperor Elagabalus, showing the Elagabal omphalos stone placed in a chariot. Note the stone has the emblem of the Phoenix embossed upon it, which demonstrates that this was a Sun-stone (possibly a meteorite). (Photo credit: Forum Ancient Coins.)

Strange powers

One final thing to explore, is the strange powers that the Ark of the Covenant is said to have possessed. Since we have conclusively linked the Ark of the Covenant with the Elagabal omphalos stone(s), did these mysterious powers emanate from the Ark itself, or from the sacred stones it contained? The Elagabal stone was supposed to be a highly magnetic meteorite, and several pieces of evidence for this were discussed in the book ***King Jesus***, including the Arthurian tale of a sword getting stuck on this sacred stone. Although it would be entirely natural for an iron or steel sword to get stuck on a magnetic rock, in exactly this fashion, such a reaction would be totally inexplicable to the vast majority of people in the Middle Ages.

If two highly magnetic omphalos stones had been placed inside the Ark of the Covenant, then the Ark would also appear to be highly magnetic. Nothing can stop a magnetic field, not even

something as substantial as gold (although some ferromagnetic materials can redirect the magnetic field). And so if someone approached the golden Ark with a ferrous artifact, like a sword, it would be instantly attracted to the Ark. Anyone unfamiliar with magnetism might become highly alarmed at such a powerful and invisible force acting upon them, and to an uneducated soldier it would seem like the very hand of god himself had just reached out and grasped their sword. How else can something move, when there is nothing touching it and nothing visible? This was not like wind, which you can feel with your hand, because if you placed your hand next to the Ark you would feel absolutely nothing. But if you brought a horseshoe close to the Ark, god himself would grab hold of it and try to take it from you!

If magnetism was the basis of the Ark of the Covenant's otherworldly powers, then many people would regard this small chest as the abode of the gods. People could come and witness that amazing power. And so the Ark became the seat of social influence and political power, for anyone who owned it. And in the 1st century the Ark was owned by King Izas Manu VI of Judaea and Edessa, who is more commonly known in the biblical accounts as King Jesus Em Manuel of Judaea.

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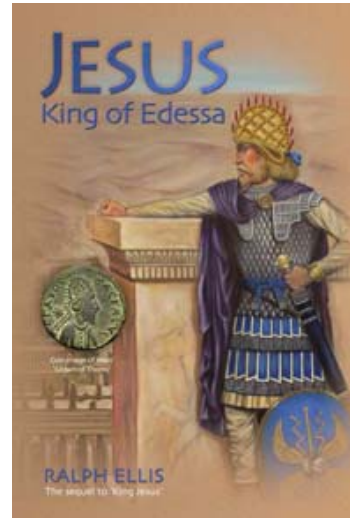
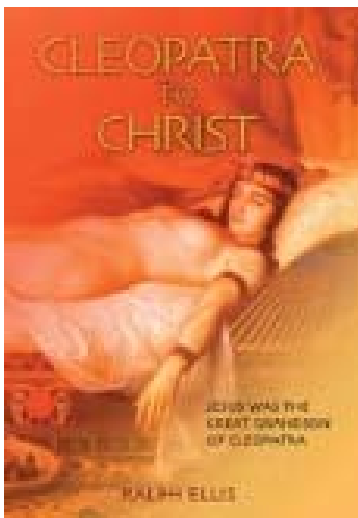
End Notes

1. Han Drijvers The Old Syriac Inscriptions of Edessa.
2. Roman Edessa, Politics and Culture on the Eastern Fringes of the Roman, Steven Ross.
3. That this 'mercy seat' was made of stone is implied by the name Kaporeth (Kaforeth) trpk which was derived from *kep* or *kef* Pk meaning 'stone'. It is from *kef* that the Greek Cephas was derived, the name for St Peter and meaning 'stone'. So this was a stone seat, just like the omphalos was a stone seat or throne.

About the Author

Ralph Ellis was trained in surveying and computer science. He has been touring the Mediterranean and researching Egyptian and biblical history for over 30 years, and his comparisons between the two have greatly assisted our understanding of biblical history. In addition, Ralph has also sought to understand the design of the megalithic monuments from a purely scientific and engineering viewpoint. Nevertheless, his lateral analysis of the likely possibilities for the design of these great monuments is still very novel and highly provocative.

The above article is extracted from Ralph's book, the *Gospel of King Jesus Trilogy*, which includes:



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A Mysterious Map Emerges at the Dawn of Egyptian Civilization

By Rand and Rose Flem-Ath

On a chilly winter day in 1929, Halil Edhem, the Director of Turkey's National Museum, was hunched over his solitary task of classifying documents. He pulled towards him a map drawn on Roe deer skin. As Halil opened the chart to its full dimensions (two feet by three feet wide or 60 X 90 cm) he was surprised by how much of the New World was depicted on a map which dated from 1513.



Figure 1. The 1513 Piri Reis Map was drawn on Roe Deer Skin.

The document was the legacy of a pirate turned Turkish Admiral, Piri Reis (*circa* 1470-1554). He was born in Gallipoli, a naval base on the Marmara Sea and was the nephew of Kemal Reis, a pirate who had reinvented himself as a Turkish Admiral adventurer who had made his name in naval warfare. At the time, the distinction between pirate and Admiral was more flexible than might be expected from looking back through a Hollywood lens.

Piri Reis sailed with his famous uncle from 1487 to 1493. During these voyages he was introduced to the lucrative spoils of piracy. The fleet fought pirates and captured and plundered enemy ships. In 1495, Kemal Reis' great skill in the art of battle earned him an invitation to join the Imperial Turkish Fleet. His nephew accompanied him to his new assignment. The pirates were transformed into respectable Admirals.

After Kemal was killed during a naval battle in 1502 Piri Reis turned his back on the seafaring life and began a second career as a map maker. A perfectionist - Piri Reis would not tolerate the slightest error in his drawings - he created his famous map in 1513 using older source maps; including charts captured from Christopher Columbus. The Turks had boarded one of Columbus's ships before the crew had a chance to throw the charts into the sea; standard practice in a time when the contours of the planet remained veiled in mystery and maps held secrets that were invaluable to pirates, admirals, kings and queens.

A Columbus Controversy

The general public first learned of the existence of the Piri Reis map in the 27 February 1932 issue of the *Illustrated London News*. Entitled, "A Columbus Controversy: America – And Two Atlantic Charts", the article noted that: "... Columbus got little

further than the mouth of the Orinoco, in Venezuela, in his voyage along the coast of South America in 1498, so that the stretches of the South American coast given in the Piri Reis's chart must have been copied from other sources.”¹

In the July 23rd edition of the magazine *Akcura Yusuf*, President of the Turkish Historical Research Society, wrote a more detailed account. The author pointed out a significant fact: “...the map in our possession is a fragment. If the Other fragments had not been lost, we should have had in our possession a Turkish chart drawn in 1513 representing the Old and New Worlds together.”²

U.S. Navy's Hydrographic Office.

An amateur scientist by the name of Captain Arlington Mallery made it his mission to determine the age of the source maps used by Piri Reis. So radical were Mallery's conclusions that he hesitated to reveal them. In August 1956 he finally decided to reveal his findings on a radio show sponsored by Georgetown University. He explained that in June 1954 he was working in the map room of the Library of Congress when his friend "... the Chief Engineer of the Hydrographic Office handed me a copy of a map which had been sent to him by a Turkish naval officer. He suggested that I examine it in the light of the information we already had on the ancient maps. After making an analysis of it, I took it back to him and requested that the Officer check both the latitude and longitude and the projection. When they asked why, I said, 'There is something in this map that no one is going to believe coming from me, and I don't know whether they will believe it coming from you.' That was the fact that Columbus had with him a map that showed accurately the Palmer Peninsula in the Antarctic continent.”³

Mr. Warren, the host of the radio show, interviewed Mallery and M.I. Walters of the U.S. Navy Hydrographic Office:

“HOST: You say that these maps have been checked by the Hydrographic Office of the U.S. Navy?”

WALTERS: Yes.

HOST: As far as you are concerned, are they accurate?

WALTERS: Yes, they are.

HOST: How old are the maps?

WALTERS: These maps go back 5,000 years and even earlier. But they contain data that go back many thousands of years previous to that.”

Walters remarked on the comparisons between the Piri Reis Map and the newly (1954) discovered sub-glacial features of the Queen Maud region of Antarctica:

“We have taken the old charts and the new charts that the Hydrographic Office produces today and made comparisons of the soundings of salient peaks and mountains. We have found them to be in astounding agreement. In this way we have checked the old work very closely. We put very much confidence in what Captain Mallery has disclosed.

...

HOST: Mr. Mallery, this must then lead to the conclusion that there were competent explorers and map makers along the coast of the Atlantic long before Columbus.

MALLERY: Several thousand years before. Not only explorers, but they must also have had a very competent and far-flung hydrographic organization, because you cannot map as large a

continent as Antarctica as we know they did - probably 5,000 years ago. It can't be done by any single individual or small group of explorers. It means an aggregation of skilled scientists who are familiar with astronomy as well as the methods required for topographic surveying."

Hapgood and the US Air Force Cartographic Office

One of Charles Hapgood's students told him about the radio broadcast. The Professor was immediately fascinated and decided to: "...investigate the map as thoroughly as I could..."⁴

Since Mallery had used the US Navy for his investigations Hapgood decided to get a second opinion from the Cartographic staff of the Strategic Air Command (SAC). The U.S. Air Force investigation came to the same conclusions as the US Navy. They determined that the southern part of the map did in fact depict portions of *sub-glacial* Antarctica.

Conventional wisdom dictated that the island continent hadn't been discovered until 1818.

USAF Lt. Colonel Harold Z. Ohlmeyer wrote to Hapgood on the 6th of July 1960.

"Dear Professor Hapgood,

Your request for evaluating certain unusual features of the Piri Reis World Map of 1513 by this organization has been reviewed.

The claim that the lower part of the map portrays the Princess Martha coast of Queen Maud Land, Antarctica, and the Palmer Peninsula is reasonable. We find this the most logical and in all probability the correct interpretation of the map.

The geographic detail shown in the lower part of the map agrees very remarkably with the results of the seismic profile made

across the top of the ice cap by the Swedish-British-Norwegian Expedition of 1949.

This indicates the coast line had been mapped before it was covered by the ice cap.

The ice cap in this region is now about a mile thick. We have no idea how the data on this map can be reconciled with the supposed state of geographic knowledge in 1513.

(signed)

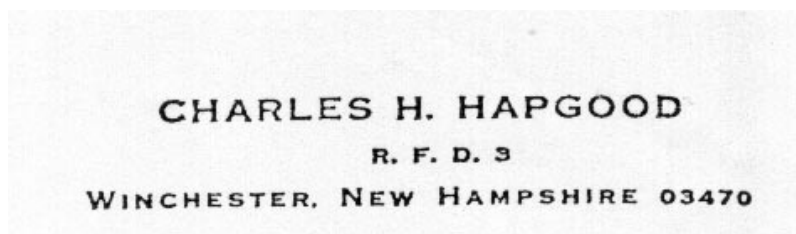
HAROLD Z. OHLMEYER

Lt. Colonel, USAF

Commander”

Corresponding with Hapgood

Our adventure with the study of ancient maps began in the summer of 1977 when Charles Hapgood replied to an article we wrote outlining our belief that Antarctica was once the site of Atlantis. We'd concluded that Hapgood's theory of earth crust displacement was the missing link that could unravel the mystery of the lost island continent. Charles replied:



“August 3rd, 1977

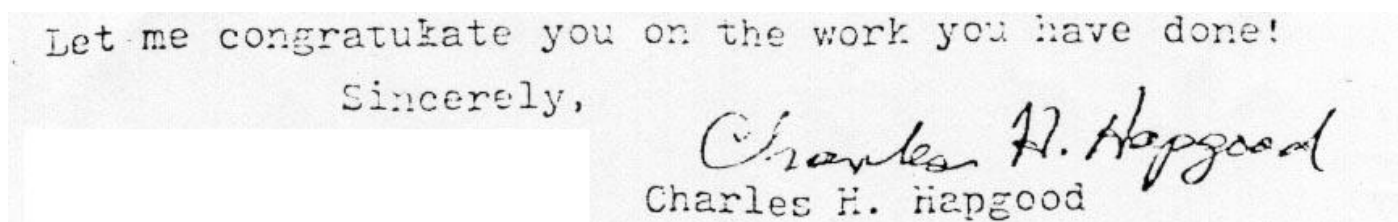
Dear Rose and Rand,

I am astonished and delighted by your article which arrived here today. Believe it or not, it is the first truly scientific exploration of

my work that has ever been done. You have found evidence for crust displacement that I did not find.

*However, it would seem that you are not aware of a book I published in 1966 entitled *Maps of the Ancient Sea Kings*. Since you are considering presenting your article to the Royal Geographical Society (of which I was a member until I stopped paying my dues), you should examine this book, and I am mailing a copy of it to you.*

What I found, after long research, was that many maps considered of medieval or Renaissance origin are in fact copies of copies of maps drawn in very remote antiquity, and among them is one showing a deglacial Antarctica. I was able to solve the projections of these maps with the help of a mathematician, and have them confirmed by the Cartographic staff of the Strategic Air Command at Westover Air Force Base in Massachusetts. ...



Let me congratulate you on the work you have done!
Sincerely,
Charles H. Hapgood

A week later a copy of *Maps of the Ancient Sea Kings* arrived. Far from dampening our enthusiasm for the idea that Atlantis may have once been Antarctica, the book had the opposite effect. We concluded that the ancient maps of sub-glacial Antarctica provided stunning evidence in support of our theory.

After the publication of the first edition of *When the Sky Fell* in January 1995, we returned to the Piri Reis map to determine if there were grounds to support Mallery and Hapgood's claim that the source maps used in the construction of the Piri Reis map were hundreds of years older than the 1513 date of its construction.

Sources for the Piri Reis Map: How old?

One of the oddities about the Piri Reis map was that it had been drawn using an extremely sophisticated projection. An “equidistant projection” depicts the features of the earth from a single point on its surface. This projection can be calculated from any spot on the globe. Perhaps the most familiar equidistant projection is the blue and white flag of the United Nations, centered on the North Pole.



Figure 2. United Nations Flag is an equidistant projection as seen from the North Pole.

The equidistant projection was one that was very familiar to the cartographic staff of the Strategic Air Command at Westover Air Force Base in Massachusetts. It was used to target Soviet military and economic assets. For example, a map drawn using Moscow as its center allowed the military to calculate the quickest delivery time for a missile to travel from any NATO base to the Soviet capital. The closest NATO missile base to Moscow was in Turkey. In November 1962 when Soviet missiles were introduced to Cuba, an equidistant projection map centered on Castro’s island revealed in stark detail how much United States territory could be targeted. The “Cuban Missile Crisis” was only resolved when JFK (secretly) proposed

a delayed withdraw of NATO missiles from Turkey in exchange for Khrushchev's removal of the USSR missiles in Cuba.

Charles Hapgood explained to Arch C. Gerlach (Chief of the Map Division at the Library of Congress) that the Piri Reis map: "...required more astronomy than was known in the Renaissance. The mathematics require that whoever constructed it had to know the linear distance from Syene to the North Pole to within a degree of accuracy. Piri Reis did not know that, neither did Columbus..."⁵

Syene or the Tropic of Cancer?

Hapgood and his students (notably Frank Ryan) spent months trying to determine the exact center of the Piri Reis Map. At first, Hapgood was convinced that it was the city of Syene where Eratosthenes, the librarian and father of geography, had made his famous calculations about the size of the earth. Hapgood submitted this suggestion to the cartographic crew at Westover Air Force Base. Captain Burroughs concurred. He wrote: "...Piri Reis' use of the portolano⁶ projection (centered on Syene, Egypt) was an excellent choice..."⁷

The Piri Reis Map's Projection



Figure 3. The 1513 Piri Reis projection is just a fragment of the secret map that Columbus may have possessed. If the lost map of is ever found it should depict the entire globe using an equidistance projection centered on the ancient Egyptian city of Syene.

We see above how the complete map must have looked based on the same projection used by Piri Reis in 1513. The chart Christopher Columbus carried on his voyage would have resembled this projection.

Despite the fact that professionals had verified Syene as the center of the map, Hapgood remained skeptical. He thought that the ancients would have been more likely to use the Tropic of Cancer which divides the tropical from the temperate climatic zones. Hapgood was certain that such an important global marker would have been highly significant to the ancient navigators.

Today, the Tropic of Cancer lies near Syene but not precisely over it. The difference in distance is small but Hapgood and his students wanted to be exact in their calculations. There was considerable debate whether or not to use the measurement from the ancient city or from the climatic marker. Hapgood mistakenly assumed that it had to be an either/or choice between Syene and the 'Tropic of Cancer. It was a false choice because there was a time when the Tropic of Cancer lay directly over Syene. The clue to that synchronicity of time and place lies within the very projection of the Piri Reis Map. But first a critical question must be answered. *When* did the Tropic of Cancer and Syene last share *the same latitude*?

Astronomers have concluded that it takes a century for the Tropic of Cancer to drift 40 seconds of latitude. This gives us a formula for our calculations and enables us to bulls-eye the date when the original mapmakers were at work. Syene is 38 minutes and 30 seconds from today's Tropic of Cancer. This is 2280 (38 x 60 to convert minutes to seconds) plus the 30 seconds give us a total of 2310 seconds difference. We then divide these seconds by 40 to find that the Syene was last on the Tropic of Cancer some 57.75 centuries ago. By calculating the difference in distance from the latitude of today's Tropic of Cancer (23:27N) to that of Syene (24:05:30N) we discover the answer – about 5775 years ago –that is, *circa* 3760 BC. It's noteworthy that the Jewish calendar begins on this date.

The projection of the Piri Reis points like an arrow at a pivotal turning point in human history. Archaeology teaches that Egyptian civilization dawned *circa* 3800 BC. Can it really be mere coincidence that the Piri Reis Map looks to date from the dawn of Egyptian civilization? Far more likely that the sophisticated source maps used by Piri Reis are remnants passed on by the survivors of a lost Ice Age civilization – a

seafaring civilization that had mapped the world (including parts of Antarctica's coastline when it was ice-free) long before the first Egyptian pyramids were built.

End Notes

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3. A transcript of the entire show appears in White, John *Poleshift*, Doubleday, New York, 1980.
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5. Charles Hapgood to Mr. Arch C. Gerlach, the Chief of the Map Division at Library of Congress, 30 October 1960 (Hapgood's Archives at Yale University Box 16).
6. Portolano is a "Port to Port" map familiar to Europeans in the 16th century.
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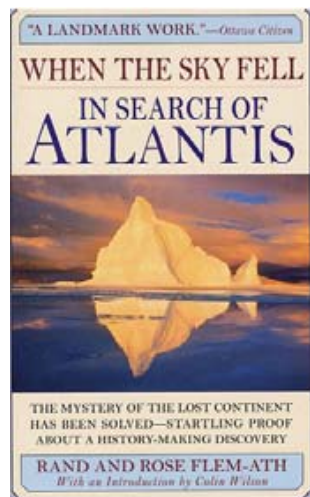
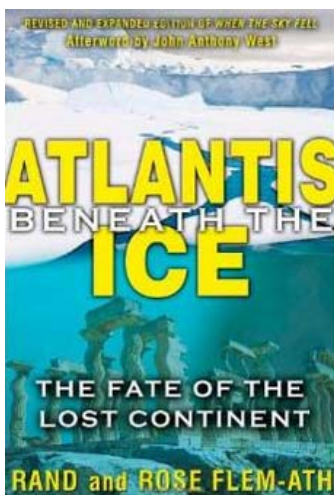
About the Authors

Rand Flem-Ath is a Canadian writer, librarian and independent scholar. He has co-authored several books with his wife, writer, Rose Flem-Ath. She is a novelist and two-time winner of the Canada Council grant for Fiction. They live in British Columbia, Canada.

In 1976, Rand discovered that an ancient map of Atlantis published in 1665 by the Jesuit priest, Athanasius Kircher, featured a remarkably accurate depiction of the sub-glacial contours of Antarctica (features unknown to the modern world until 1958). Convinced that Antarctica was Atlantis, Rand sought a climatic explanation for how people could have once lived on the now icy island continent.

In 1995, Rand and Rose published the book '[*When the Sky Fell: In Search of Atlantis*](#)', and in 2012 they co-authored '[*Atlantis Beneath the Ice*](#)', which updated and expanded the seventeen years of research found in *When the Sky Fell*.

The above article is excerpted from *Atlantis Beneath the Ice*.



Website:

<http://www.flem-ath.com/>

Circular Myth – The Dendera Zodiac

By Tashi Alexander Javed

In 1799, Napoleon and his armies were beginning to expand their presence throughout Egypt. Napoleon brought artists to record sketches of his findings of a country that was considered exotic and out of the norm from traditional European culture. One particular artist, Vivant Denon, was fascinated by a full-fledged circular zodiac that was carved into the ceiling of The Temple of Hathor, located in the village of Dendera. After thoroughly sketching the circular zodiac, Denon returned to Paris and publicly released his findings. His report was published in a work that became massively popular in England and France, as everyone seemed to be hungry for more knowledge about this strange circular design in the temple.



Figure 1. The Temple of Hathor in Dendera (public domain)

Now referred to as the “Dendera Zodiac”, several of France’s greatest scientists, astronomers and mathematicians were in an uproar, trying to find the exact dates and times of the celestial events depicted within it. Physicists Joseph Fourier and Jean-Baptiste Biot alongside astronomer Johan Karl Burckhardt spearheaded the investigation, but were puzzled by the constellations depicted on the zodiac. Were they actual astronomical calculations depicting the movements of the stars, or were they merely symbolic representations? France was beginning its study into the world of archaeoastronomy.

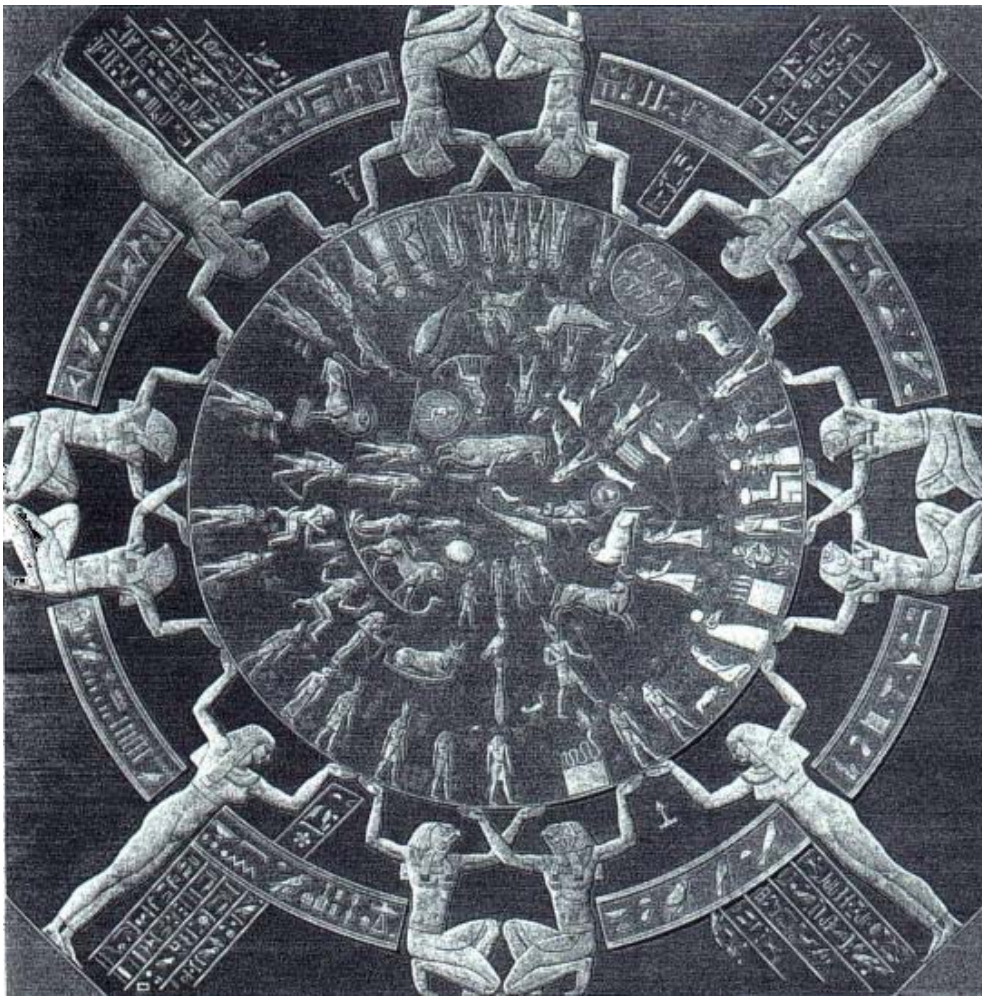


Figure 2. Sketch of the Dendera Zodiac (public domain)

The Dendera Zodiac is the only circular depiction of astronomy to be found within Egyptian antiquity. All other references to the zodiac or astrology are either square or pyramidal in shape and design. The zodiac itself depicts the 360 days of the

Egyptian year, with thirty-six decans arranged in a circular fashion. A decan represents one-third of the duration of a zodiacal constellation. Twelve signs with three decans each means thirty-six decans in total. This is a metric that western astrologers continue to use to this day.

Renowned English Egyptologist Gerald Massey was able to reconcile each of the traditional western zodiacal signs with an Egyptian counterpart. Looking at the Dendera Zodiac, The ram of Aries corresponds with the ram-headed deity *Amun*. Taurus corresponds with Osiris, sometimes referred to as “The Bull of Eternity”, while the two fish of Pisces is signified by two crocodiles swimming in opposite directions. For every constellation in the traditional western zodiac, there is an Egyptian equivalent with the same symbolism; ranging from *Khnum* the goat with the same characteristics as Capricorn, to Atum, the lion-headed deity that bears resemblance to Leo. The image of Isis carrying Horus in her arms is synonymous with the constellation of Virgo, and bears resemblance to the image of the Virgin Mary carrying Jesus.

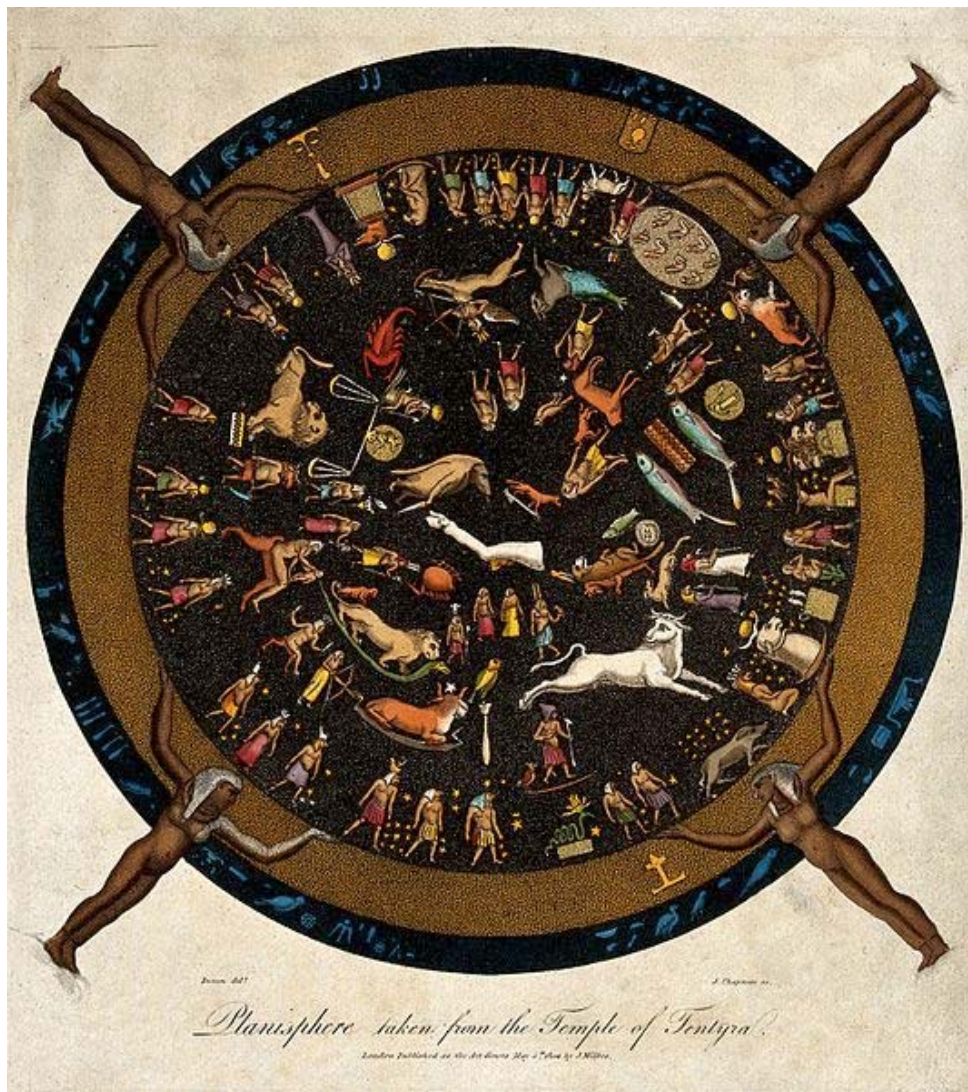


Figure 3. The figures represented in the Dendera Zodiac correspond to the traditional zodiacal signs (public domain)

The important question remains; what were these symbols meant to convey, and what importance did the Ancient Egyptians place on them? For the Egyptians, each zodiac sign corresponded with a season of the year that was believed to be ruled over by a specific deity. The scarab beetle signifying Cancer was symbolic of summer, while the scales of Libra signified the autumnal equinox. You may notice that although all twelve of the constellations appear in the Dendera Zodiac, the placements of some are somewhat distorted and skewed. The crab of Cancer (Number 39 in the image) seems to have been deliberately placed towards the center of the zodiac, resulting in a spiral-like configuration of the zodiac. It is

uncertain why this choice was incorporated into the design; the Cancer month may have held a particular significance.

To the Egyptians, each season had a unique effect on the passing of days within the 360-day calendar. The hours in a day were not measured in a static and fixed fashion, but were subject to change from season to season. The zodiac also depicted the movement of the star Sirius; a star of foremost importance to the Ancient Egyptians. Sirius rising from the horizon marked the beginning of the New Year, however this date would change by eight and a half days every thousand years. The sign of Aquarius was given great importance, as it represented the sign of inundation, signifying a time of flood. The Egyptians would use Sirius as a marker to indicate when the annual flooding of the Nile would occur, in what we would now call the month of June.



Figure 4. Detailed view of the Dendera Zodiac (public domain)

Without a doubt, Ancient Egyptians placed a great deal of importance on astronomy and the movement of the heavens, however, where did the construction of the zodiac itself fit on the timeline? Charles Dupuis, a pre-French Revolution scholar believed Egyptian astrology originated as far back as 14,000 years ago; 10,000 years earlier than the commonly accepted timeline of 4000 B.C. Dupuis believed the Ancient Egyptians were miles ahead of the Ancient Greeks in their knowledge of astronomy, going to so far as to label the Greeks 'children' in comparison.

The Dendera Zodiac portrayed the ecliptic of the sun, which refers to the circular path of the sun's orbit. The configuration of the patterns on the zodiac indicated a strange feature; the arrangement of the constellations show a date that occurred at least 650 years prior to construction of the zodiac itself. The solstice between Gemini-Cancer shows the position of an ecliptic that should have existed in 650 B.C. French scholars believed the Dendera Zodiac to be thousands of years older than the Biblical date of creation. This undoubtedly troubled the church, whose beliefs were at risk of being turned upside down because of this strange new artifact. Jean-Francois Champollion, France's most prominent Egyptologist during the reign of Napoleon, was able to rectify the date of the zodiac's creation. He examined the hieroglyphic cartouches that were adjacent to the zodiac, and traced the royal names to a period of time ranging between 100-20 B.C, which was either the late Ptolemaic or Augustan time period. Champollion's opinion carried a great deal of weight, given that he was the first to decipher the hieroglyphics on the infamous Rosetta Stone. The Pope was so grateful for Champollion's revision that he offered to make him a Cardinal within the church, despite him being an atheist.

In the grand scheme of things, what is the purpose of studying ancient astrology? The fact that almost every ancient civilization made a point to document the movement of the stars, and focus on twelve distinct constellations can help us piece together the larger narrative of human history. Psychologist Carl Jung believed that certain images and symbols were embedded in the subconscious of our earliest ancestors, known as archetypes. These archetypes are universal in scope and recognizable by every human. Early civilizations transcribed their interpretations of the stars into twelve distinct archetypes that are embedded within the human psyche. We also find the number twelve recurring in many points across history and mythology, ranging from the twelve tribes of Israel, the twelve trials of Hercules, to the twelve disciples of Jesus and the twelve original points of Freemasonry, and the list goes on. The fact that depictions of each zodiac sign are echoed through nearly every civilization can lead us to believe there is some hidden significance within this continuing story, whose images are repeated throughout different periods of time. The idea of a universal monomyth has been discussed in great detail by authors Giorgio De Santillana and Hertha von Dechend, in their book, *Hamlet's Mill*, in which the authors point out distinct similarities between celestial myths of nearly all of the world's cultures. The same conclusion was reached by Joseph Campbell, who once stated that the myths of the world "resemble each other as dialects of a single language".



Figure 5. The Dendera Zodiac is now on the ceiling at the Louvre Museum, France

The Dendera Zodiac was eventually stolen and taken to France in 1821 by engineer Jean LeLorrain, who used gunpowder and explosives to break the zodiac free from its rightful place on the ceiling of the temple. The zodiac now rests on a different ceiling, in the Egyptian Antiquities exhibit of the famous Louvre Museum in Paris.

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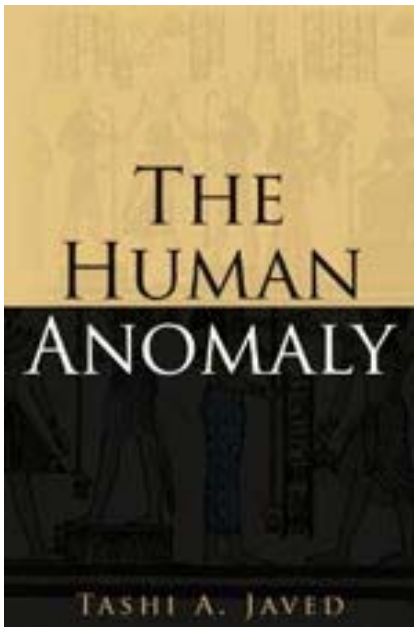
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About the Author

Tashi Javed is an emerging author with a burning interest in history and politics. His recent work, 'The Human Anomaly' examines some of the problematic aspects of tracing human origins. His areas of focus include ancient culture and religion. Tashi Javed holds an Honors Degree from the University of Toronto.

Book Description



Several millennia ago, a revolutionary phenomenon occurred. A mysterious species arose out of nowhere with intelligence unlike any other species seen before. This new species would control the Earth with unprecedented power, but would retain little to no understanding of itself, its purpose and its relation to the grand scheme of the universe. It replaced these questions with myths, stories, and beliefs while remaining blissfully ignorant

of its own potential. This dissonance would be the cause of ongoing disputes, conflicts, wars and false divisions, all stemming from the fact that our very origins are unknown. From sudden jumps in our evolution to the overly-complex design of our brain, humans occupy a strange nuance among all other species on Earth. This work examines our collective history, belief systems, religions and scientific theories to shed light on this strange territory known as the human condition. A philosophy work that draws from science, sociology, psychology and religion, The Human Anomaly explores this circumstance from a wide and unique perspective.

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Eteocypriot and the Amathus Bilingual

By Petros Koutoupis

An English architect by profession and self-trained in the discipline and studies of linguistics and ancient history, Michael Ventris would be the first to identify the Mycenaean written Linear B inscriptions (1450 - 1200 BCE) as a language belonging to a more archaic form of Greek. With the aid of John Chadwick, a full decipherment of the Late Bronze Age corpus would continue from 1951 to 1953 and in turn, published for the world to see (Chadwick, 84). Unfortunately, this milestone did not provide any more insight into the still undeciphered Linear A (2500 - 1450 BCE).

It was almost fifteen years ago that I was in college studying for my Bachelors of Science in Electronic Engineering. Ever since I was a young child, I was always fascinated with human history, but it was when I was in college that this fascination turned to an obsession. At the time, I had made a vow to myself, that I would be *the one* to officially translate the Minoan Linear A script. While I have yet to achieve this goal, I have made significant strides in translating what could be a very similar language. Written with a modified form of the Cretan Linear A, I speak of the Cypriot Linear C and one of the two language associated with it, Eteocypriot; the other being Greek. The purpose of this article is to bring a renewed interest into one of Europe's ancient and undeciphered languages.

A Brief History Lesson

There was once a time when the ancient island of Cyprus had its own native language; a language which was not Greek. Modern scholars routinely refers to this pre-Greek language as Eteocypriot or “True Cyprian.” Derived from the Minoan Linear A, the language was written in the Cypriot syllabary or the Cypro-Minoan variant which would later evolve to Linear C. However, during the 10th century BCE, the language was competing with the Arcadocypriot Greek dialect and eventually became extinct in approximately the 4th century BCE. To this day, the Eteocypriot language remains undeciphered and the mystery surrounding it continues.

Initially discovered in 1913 at the acropolis of Amathus, Cyprus, and written on a black marble slab, the Amathus Bilingual (ca. 600 BCE) contains the most famous non-Greek inscription written with this Cypro-Minoan syllabary. It is a dedicatory inscription from the city of Amathus to the noble Ariston. As mentioned earlier, the script bore uncanny similarities to that of the Minoan Linear A which immediately earned its title of Cypro-Minoan. In the same fashion, as both Linear A and B, the newly discovered system of writing was identified as a syllabary, where each sign represents a consonant followed by a vowel. This Bilingual is thought to hold the key to deciphering the language of the Cypriots prior to Greek colonization. The Eteocypriots who objected to the rule of the Greeks, gathered to the south of the island at Amathus where they continued on with their Eteocypriot language and more indigenous Cypriot culture (Karageorghis, 114).

The syllabary and their phonetic values were already well known to historians and archaeologists alike. If you recall from

the previous section, this script was also used to write Greek, as it was originally identified and deciphered by George Smith in 1872, the Assyriologist well known for his translation of the Epic of Gilgamesh and the Babylonian Flood story, with the Idalion Bilingual. Dating to the 4th century BCE, the Idalion Bilingual records a dedication to a local deity and is written in both Greek and Phoenician. Using this evidence as a guide, it has proven to later linguists and historians that the values of the signs used in the Cypriot Greek texts are the same as the values used in the Eteocypriot texts. Consisting of four inscribed lines, the top two of the Amathus Bilingual were written in Linear C while the bottom two, Greek.

Eteocypriot (Gordon, 120):

[1] a-na · ma-to-ri · u-mi-e-s[a]-i · mu-ku-la-i · la-sa-na · a-ri-si-to-no-se a-ra-to-wa-na-ka-so-ko-o-se

[2] ke-ra-ke-re-tu-lo-se · ta-ka-na-[?]-so-ti · a-lo · ka-i-li-po-ti

Greek:

[3] Η ΠΟΛΙΣ Η ΑΜΑΘΟΥΣΙΩΝ ΑΡΙΣΤΩΝΑ

[4] ΑΡΙΣΤΩΝΑΚΤΟΣ ΕΥΠΑΤΡΙΔΗΝ

Transliterated Greek (Gordon, 120): *hē polis hē amathousion Aristōna Aristōnaktos eupatridēn*

Translation (Gordon, 120): *The city of the Amathusans (honored) the noble Ariston (son) of Aristonax.*

Early attempts at deciphering the Eteocypriot language have assumed it to be Semitic in origin (Gordon, 119). At the time it

made sense, as there was a strong Phoenician influence and settlements on the island. Although, all attempts down this path have yielded little results. However, in recent years, many scholars have been looking to a more Indo-European origin. This is where my journey begins.

A Re-Examination of the Evidence

Working on the basis that this inscription preserved an unknown Indo-European language, it wasn't until I saw an error in the original transliteration that my two years of work would truly blossom into something more fruitful. The original and only transliteration was published in 1966 by historian and linguist, Cyrus Herzl Gordon (1908 - 2001), and in turn, republished, unaltered, in later research.

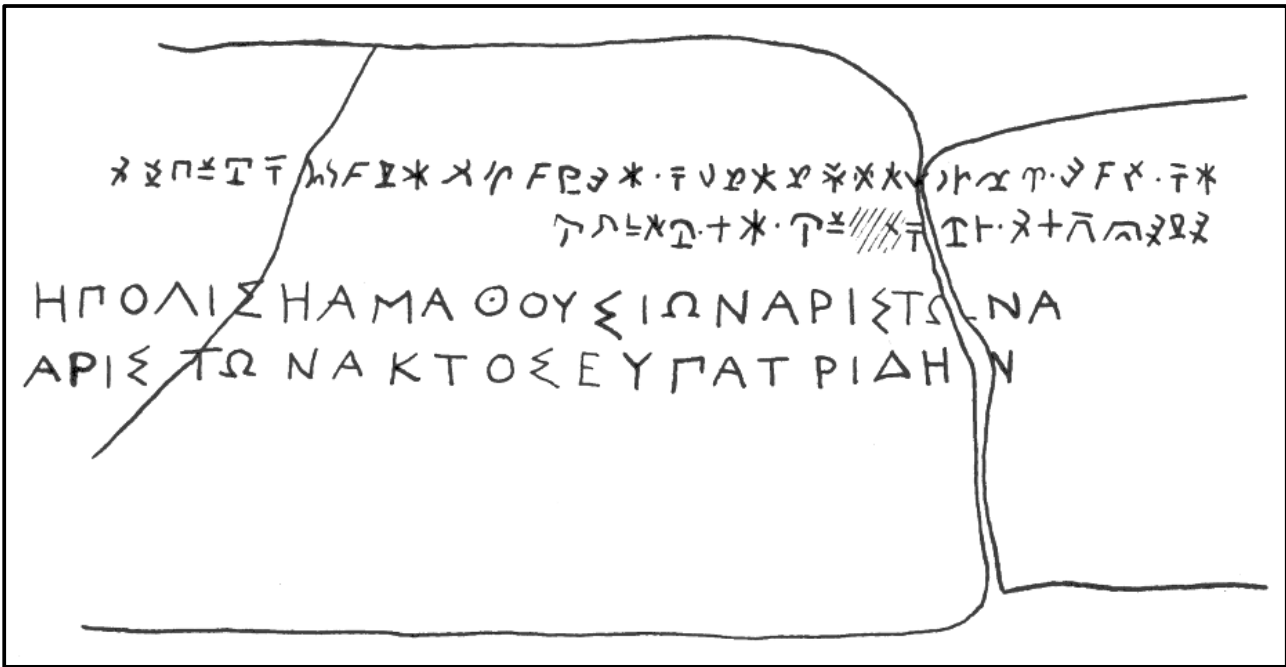


Figure 1. The Amathus Bilingual. Source: Gordon, Cyrus H. 'Forgotten Scripts'. 2nd ed. New York: Dorset, 1987. 145. [Print]

Based on the Greek texts written with this syllabary, we do know that the script was written from right to left with word separators identified by the dots. The error in the

mistranslation comes from the third character from the right on the first line (first character to the left of the first dot from the right). Gordon misidentifies this character as holding the syllabic value of ‘*ma*’ when in fact, it should be identified with the character that holds the value of ‘*we*.’ This in turn, would transliterate the word in question from *ma-to-ri* to *we-to-ri*.

What is most interesting about this new identification is that *we-to-ri* resembles the Lycian *wedr* (sometimes written as *wedri*) and the Mycenaean *wa-tu* (sometimes written as *wastu*); both of which are Indo-European. The Mycenaean *wa(s)tu* correlates with the Homeric ἄστυ (Iliad II, 332+) and translates to ‘*town*’ or ‘*city*’ (Ventris, 590). This new transliteration coincides with the Greek version of the transcription ΠΟΛΙΣ (*polis*) which also translates to ‘*city*.’ Here we have confirmation that the Eteocypriot language may belong to a subset of the Indo-European family of languages.

✱	a	✱	e	✱	i	≧	o	Υ	u
∪	ja					≡	jo		
↑	ka	✱	ke	Υ	ki	∩	ko	✱	ku
≧	la	8	le	≧	li	+	lo	∪	lu
✱	ma	✱	me	≧	mi	⊖	mo	✱	mu
⊖	na	∪	ne	≧	ni	∩	no	∪	nu
⊖	pa	∪	pe	≧	pi	∩	po	≧	pu
∪	ra	↑	re	∪	ri	∩	ro	∪	ru
∪	sa	⊖	se	↑	si	≧	so	✱	su
↑	ta	≧	te	↑	ti	⊖	to	⊖	tu
∪	wa	I	we	✱	wi	↑	wo		
∪	xa	⊖	xe			≧	zo		
✱	ga								

Figure 2. The Cypro-Minoan Syllabary. Source: Chadwick, John. 'Linear B and Related Scripts'. Berkeley: University of California P, 1987. 54. [Print]

It became apparent that the word following *we-to-ri*, *u-mi-e-s[a]-i* was a rendering of the name of the city, Amathus and correlates to the Greek written ΑΜΑΘΟΥΣΙΩΝ of line 3. So here we have a clear translation of "city [of] Amathus."

Shortly after this I looked into the proper names Ariston (ΑΡΙΣΤΩΝΑ) and Aristonax (ΑΡΙΣΤΩΝΑΚΤΟΣ). It did not take much for linguists to identify these two with the Eteocypriot *a-ri-si-to-no-se* and *a-ra-to-wa-na-ka-so-ko-o-se*. What interested me most about these two nouns is the case ending of *-o-se* of the latter. Was this an indication of a possessive suffix in the singular genitive? If so, it would correlate well with the Luwian *-assa* (plural genitive: *-assanz*) and the Hittite *-as* (plural genitive: *-an*). This would indicate that Ariston was somehow *from* or *belonging to* Aristonax. The Greek confirms this by indicating that Ariston was the son of Aristonax.

Operating on these findings, I immediately turned my attention to the languages spoken on Anatolia, specifically Luwian. It was the Iron Age Karatepe 1 inscription (ca. 8th century BCE) that provided more insight into this unknown language.

What caught my eye was the Luwian hieroglyphic for *sa-na-wí* (Payne, 24). This translates to “*good*” in the accusative and “*good(ness)*” in the neuter. It bears similarity to the last two syllables of the Eteocypriot *la-sa-na*. Would this translate to “*good*” as in “*good or noble blood?*” This would correlate with the Greek ΕΥΠΑΤΡΙΔΗΝ (*the noble*). At the moment, I am unsure about the *la-* prefix.

Now, we are able to correlate the following words between both the Eteocypriot and Greek inscriptions:

[1] a-na · **we-to-ri** · **u-mi-e-s[a]-i** · mu-ku-la-i · **la-sa-na** · **a-ri-si-to-no-se** **a-ra-to-wa-na-ka-so-ko-o-se** [2] ke-ra-ke-re-tu-lo-se · ta-ka-na-[?]-so-ti · a-lo · ka-i-li-po-ti

[3] Η ΠΟΛΙΣ Η ΑΜΑΘΟΥΣΙΩΝ ΑΡΙΣΤΩΝΑ [4]
ΑΡΙΣΤΩΝΑΚΤΟΣ ΕΥΠΑΤΡΙΔΗΝ

Seeing how this was a dedicatory inscription from the city to the noble, it may further indicate that the Eteocypriot *a-na* correlated with the Luwian *a-ta* (also found in the same Karatepe 1 inscription and pronounced *anta*) which translates to “in” or “from” (Payne, 36). This would in turn translate the first three words to “in/from [the] city [of] Amathus.” This may be confirmed by another previously undeciphered Eteocypriot inscription which reads:

[1] a-na · a-mo-ta · a-sa-ti-ri

I have translated this to “from [the] mother Astarte,” in which a-mo-ta may relate to the Mycenaean Greek *ma-te* (Ventris, 560). This bears a similarity to the Luwian word for mother, *á-na-ti* (Hittite: *anna-*). It was not uncommon to find Near Eastern deities on the island. As the Phoenicians colonized, they built temples and idols in the names of their deities, some of which assimilated with the indigenous population (Karageorghis, 104).

The last word remaining in the first line is the Eteocypriot *mu-ku-la-i*. While I am unable to identify the word as a whole, I am under the impression that the last syllable is an enclitic. Compared to the third person Luwian verbs ending with *-i*, it may signify the word “to” as in “**to** offer.” In our case, the enclitic appears at the end of the host word, *mu-ku-la* and applies toward (or is tied to) the word that follows, *la-sa-na*. If appropriate, this would nearly complete the literal translation of the first line and read as follows: “From [the] city [of] Amathus [...] to [the] noble Ariston [of] Aristonax...”

I have made little progress with the second line but speculate that the first word, *ke-ra-ke-re-tu-lo-se*, may be a proper noun. I only say this because of the structure of the proper nouns I have come across in my research. We already saw Ariston (*a-*

ri-si-to-no-se) but confirmation for this claim may also be found in yet another undeciphered inscription. It is a piece of graffiti found on a vessel and it reads as follows:

[1] ta-ve-ta-re-se

The Eteocypriot *ta-* may relate to the Luwian pronoun of *za-* which translates to “*this*.” This in turn would translate the entire inscription to “...*this [is] Vetarye*.” Typical of your graffiti in which an individual writes their own name. Notice the ending of the name *ve-ta-re-se*. Going back to the Amathus bilingual, this structure can be observed with the same word *ke-ra-ke-re-tu-lo-se*. What significance this syllable has is yet to be understood. Could it represent a gender? In Mycenaean Linear B inscriptions, the ideogram “*MUL*” signified the name or title to be that of a female while “*VIR*” was that of a male. Please note that due to our limited understanding of this language, these ideogram names are transliterated into Latin and in no way represent how the Mycenaeans would have vocalized it, if at all. Ideograms for gender were also utilized in Luwian texts, where we can observe examples of “*man*” typically transliterated to the Latin *VIR*. Again, we do not know how these ideograms were vocalized. The idea of the *-se* syllable at the end of a noun presenting a gender does bring to mind the masculine ending of -ος (-os) for Greek nouns. This feature is common in both ancient and modern Greek and can even be observed in the Greek translation of the Amathus bilingual for the name Aristonax, ΑΡΙΣΤΩΝΑΚΤΟΣ (*Aristōnaktos*). This feature is not typical of Anatolian languages, however, it would not be too difficult to imagine the native population adopting certain traits from their Greek neighbors. Languages do evolve over time and are heavily influenced by the constantly changing world.

Conclusion

As the evidence suggests, the language spoken by the Eteocypriots during the Iron Age, which may have also been the same language spoken by the Cypriot natives in the Bronze Age, was of an Indo-European subset, closely related to Luwian; an ancient language spoken predominantly on the mainland of Southern and Western Anatolia. It isn't too difficult to imagine the ancient migration patterns of an Indo-European stock from the mainland, moving southward to the island of Cyprus. Also, at the height of the Hittite empire, Cyprus was under the dominion and influence of the Hittites. With this knowledge in place, we are more likely to achieve full decipherment of the limited Eteocypriot corpus.

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Figure 3. The Hittite Empire at its greatest extent under Suppiluliuma I (ca. 1350–1322 BC) and Mursili II (ca. 1321–1295 BC). Source: [Wikimedia](#), 2015. [Online].

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About the Author



By profession, Petros Koutoupis is a software developer and an entrepreneur. When not overwhelmed with being a good husband and an excellent father (of two), and during the little free time he may have, Petros enjoys immersing himself with topics of ancient history and theology. He is fluent in the language of Greek, and has been a self-taught student of Septuagintal Greek and Biblical Hebrew for quite some time; with additional knowledge in Aramaic, Ugaritic, and Akkadian grammar. His work focuses specifically on the Iron Age of both Mesopotamian and Levantine history and as of recent years, Late Bronze Age Greece, leading to a quest to unravel the mysteries of our history.

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The Vajra: An Ancient Weapon of War

By Dr. Rita Louise

The vajra is the most important ritual implement of Vajrayana Buddhism. In Sanskrit, the word vajra is defined as something hard or mighty, as in a diamond. It symbolizes an impenetrable, immovable and indestructible state of knowledge and enlightenment.

Our knowledge of the vajra goes back to deep antiquity. Texts indicate that the vajra was not always a symbol of peace and tranquility but something very different. It first appears in ancient India where it was the primary weapon of the Vedic sky-god Indra, the king of the Devas. According the Hindu Puranas, the evil Asuras, Namuchi and Vritra removed all of the light and moisture from the earth. It made the land inhospitable to living beings. Indra battled the demon gods unsuccessfully and as a last resort called upon their supreme god Vishnu for help.

Vishnu informed him that only a weapon that was neither solid nor liquid could kill Namuchi and Vritra. Vishnu had the divine carpenter Tvashta fashion Indra a marvelous weapon he could use to vanquish the dreadful Asuras. This new weapon, the vajra, emitted thunderbolts. With it, Indra annihilated Namuchi and Vritra and returned the much needed light and moisture back to the earth. The Rigveda describes this conflict thus.

Now I describe the glorious deeds of Indra, who holds Vajra. He killed the serpent and made waters flow. He broke the hearts of mountains.

*He killed the serpent, which was taking refuge in mountain.
Tvashta made the Vajra for him. Like the cows making sounds,
flowing waters reached the sea.*

*Mighty Indra chose Soma, and drank from three containers.
Generous Indra held Vajra in his hand, and killed first born
among the serpents.*

- Rigveda 1.32

The vajra, when used, was thrown at one's opponent. Nitin Kumar, in his article *Ritual Implements in Tibetan Buddhism*, tells us, "As a hurled weapon the indestructible thunderbolt blazed like a meteoric fireball across the heavens, in a maelstrom of thunder, fire and lightning."



Figure 1. A traditional image of a vajra

Traditional images of the vajra (Figure 1.) depict it as a metal shaft with three, five or nine prongs that emanate from lotus blossoms on either end. Originally, according to the ancient Indian text the Rigveda, when Indra used his vajra it had open prongs (Figure 2.). Buddhist legend suggests that Shakyamuni, the Buddha himself, took the vajra from Indra and forced its prongs closed, thus transforming it from a destructive weapon into a peaceful scepter.



Figure 2. A vajra with open prongs

Scholars contend that there is no relationship between Indian, Greek, Australian, and Norse mythology, nor the cosmology of the Americas. They believe that each civilization conceived of their gods independently and that a deeper, older, universal tradition does not exist. If this were the case, then the foundation of these societies; their myths, traditions, beliefs and iconography should be unique to them, their location and their history. The tales of war, intrigue and conquest that come out of American history are vastly different from those of England, France, India and China. So too are the customs, traditions and the symbols that represent the nation. Yet when we look at a wide range of ancient and indigenous groups a pattern of commonality exists. Myths and symbols found in India readily appear in the oral and written descriptions of other cultures. They also appear in their artistic images. These representations seem to transcend time and location.

The symbol of thunder or a thunderbolt as a tool of destruction, for example, surfaces in many ancient civilizations. Mythology unfailingly associates lightning with a sky god, the god of thunder, who uses it as a weapon.

In the western world, the thunderbolt is most readily associated with the Greek sky god Zeus. With it, he defeated the Titans and took control of the Greek pantheon. Myth tells us, that Zeus freed the Cyclopes, the master builders, who were imprisoned in the depths of the underworld - Tartarus. In

gratitude for their release, they gave him a marvelous weapon, the thunderbolt. In another story, Zeus used his formidable weapon to battle the largest and most fearsome creatures in all of Greek mythology, the hundred-headed serpent Typhon. Early images of Zeus depict show him holding a rod like thunderbolt, while others show this deadly weapon with its ends splayed into three prongs (Figure 3.).



Figure 3. Left: Zeus is depicted with a rod-like thunderbolt. Right: Zeus holds a thunderbolt with ends splayed into three prongs.

A vajra-like weapon also appears in Sumerian cosmology. Its use is recorded in the Babylonian Epic of Creation, the Enuma Elish. A battle between the sky god Marduk (Bel) and serpent Tiamat is detailed on the fourth tablet of this ancient document. The evil and powerful Tiamat, according to the Enuma Elish, was devising treacherous plans against Ea and the other reigning gods. The gods were afraid to invoke her evil wrath and search for a solution. Ea attempted to confront Tiamat, but instead of fighting, backed down. Marduk, his son, stepped forward and volunteered to fight the enraged serpent, on one condition... if he were successful, he would have dominion over the entire universe.

The gods agreed and provided Marduk with mighty weapons including a bow, a mace and a net to use in his battle against Tiamat. Images of this epic scene show Marduk holding a three tipped scepter in his hand (Figure 4.). Subsequent images clearly depict this same deadly three-pronged weapon (Figure 5.).



Figure 4. Marduk depicted with a three tipped scepter



Figure 5. Marduk fighting Tiamat with the three-pronged weapon

They gave him the unrivalled weapon, the destroyer of the enemy [saying]:

"Go, cut off the life of Tiâmat.

"Let the wind carry her blood into the depth [under the earth]."

The gods, his fathers, issued the decree for the god Bel.

They set him on the road which leadeth to peace and adoration.

-Enuma Elish

The Rigveda also offers an alternative description of the vajra. Some texts represent it as a notched metal club with thousands of prongs. We find this form of the vajra in numerous other cultures. The most well-known stories that portray the vajra in its club-like form come from Norse cosmology. They are associated with the sky god Thor. His mighty hammer Mjölner was the most fearsome weapon in Norse mythology. Images of the thunder god Thor traditionally show him carrying his mighty hammer. Some texts describe Mjölner as a hammer, while others refer to it as an ax or club.

The master builders, the dwarfs, in the depths of the earth, made Mjölner. The Norse *Skáldskaparmál*, which can be found in the *Snorri's Edda*, describes Mjölner as a hammer which would not fail. As a weapon, it could level mountains. It goes on to state that if aimed it at anything; it would never miss its target. It informs us that in addition to never missing its target, it would always find its way back to the hand of its owner.

Thor used his mighty hammer to battle his deadliest foe, the giant serpent Jörmungandr. In these tales, the Midgard Serpent, Jörmungandr is not killed. It would not be until near the end of the world in the apocalyptic battle of Ragnarök, that Thor would clash with Jörmungandr the final time.

In Slavic mythology, we learn of the evil serpent Veles who ascended from the underworld and stole something of value from the sky god Perun. Perun, using lightning bolts, would vanquish Veles back to his underground realm annually. His deadly axe, like Thor's mighty hammer was used to subdue evil and overcome the iniquitous serpent Veles. It too would return to his hand after being thrown.

In Irish mythology, the magical weapon of the hero of Ulster Cúchulainn is the *Gae Bolga* or lightning spear. Cúchulainn fought and killed his childhood friend and foster brother, Ferdia with this magical weapon. The *Gae Bolga* is described as a dart or spear, which separates into multiple barbs when entering the body, causing fatal wounds. It was next to impossible to withdraw once it had impaled the body. The *Irish Book of Leinster* describes the devastating effects of the *Gae Bolga* as such:

It entered a man's body with a single wound, like a javelin, then opened into thirty barbs. Only by cutting away the flesh could it be taken from that man's body." - *Book of Leinster*

In China, the legend of *Hua-hu Tiao Devours Yang Chien* describes a magical spike carried by Huang T'ien Hua which sounds remarkably similar to Indra's vajra.

The Chin-kang, deprived of their magical weapons, began to lose heart. To complete their discomfiture, Huang T'ien Hua brought to the attack a matchless magical weapon. This was a spike 7 1/2 inches long, enclosed in a silk sheath, and called 'Heart-piercer.' It projected so strong a ray of light that eyes were blinded by it. Huang T'ien Hua, hard pressed by Mo-li Ch'ing, drew the mysterious spike from its sheath, and hurled it at his adversary. It entered his neck, and with a deep groan the giant fell dead. - Myths & Legends of China – E. T. C. Werner

Finding myths, with similar storylines, and their corresponding images in relatively close geographic areas, while interesting, does not fully support the universality of the gods. When we uncover similar narratives and corresponding imagery, in remote regions of the world, this concept takes on a more serious tone. Myths of a vajra-like weapon are found all over the world. In Australia, the sky gods, the Wati Kutjara brothers, wield a magical boomerang, Wo-mur-rang or club. Boomerangs are known for their ability, once thrown, to return to their owner. Legend states that their father Kidili attempted to rape some of the first women. Throwing their wo-mur-rang, they castrated their father where he disappeared into a water hole.

In the new world we encounter a similar deadly lightning weapon used by the sky gods. In the Aztec culture there is the god Huitzilopochtli. Huitzilopochtli, with his weapon Xiuhcoatl, "*the fire serpent*", killed his sister Coyolxauhqui soon after he was born. The Mayan rain deity Chaac and the later Aztec Tlaloc are both depicted carrying their lightning axe (Figure 6.). Sometimes they are depicted holding snakes, which represent lightning bolts, which they would hurl from the mountaintops where they made their retreat. In Peru, we find the god Illapa who is described as a man wielding a club in his left hand and a sling in his right.



Figure 6. Aztec god Tlaloc depicted carrying a lightning axe

A variation of the lightning motif is the concept of the thunderstone. It is believed that thunderstones fall from the sky when the gods are battling each other. This idea is widely held throughout Africa. The Yoruba of southwestern Nigeria, for example, believe their axe carrying storm god Shango creates thunder and lightning and casts "thunderstones" down to earth. The elders of this culture would search wherever lightning struck for these magical stones.

The thunder-producing weapon, the vajra, is only one example of the enormous number of commonalities found in myth, legend, culture and iconography around the world. Similarities exist throughout Greek, Sumerian, Norse, Aztec, Australian and American cosmology. These parallels include the gods, their

lives and their amazing weapons. They also include the laws and customs that govern our lives - the very fabric of society.

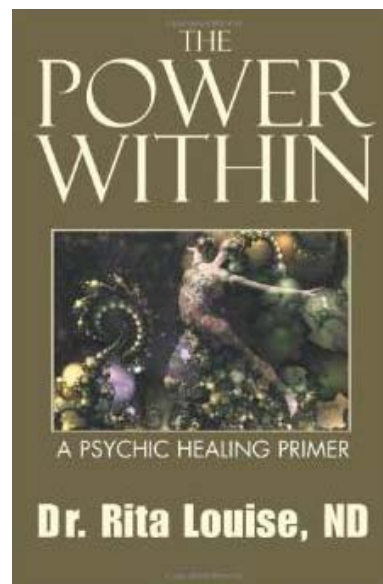
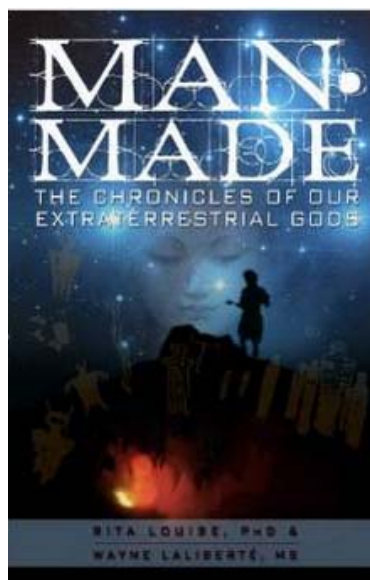
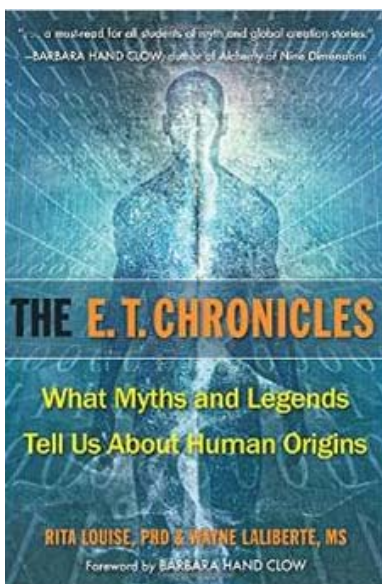
The universality of symbolism found around the world implies something else. Weapons, like the vajra, were not born from the imagination of man. They did not come into being as part of a cultures evolution. They were real. They were tangible. Someone somewhere in our remote past saw it and documented it. It is only through an actual encounter with a marvelous weapon that emitted thunder that a clear and specific portrayal of it could be made.

Likewise, if tools like the vajra are genuine then we are forced to accept that the gods who wielded these weapons were factual individuals as well. This newfound knowledge would open the door to a revolutionary new understanding of who we are. It would challenge the basis of our society and could cause us to reevaluate not only our place in the universe, but everything we hold to be true.

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About the Author:

Bestselling author, Dr. Rita Louise is the host of [Just Energy Radio](#) and the Founder of the [Institute Of Applied Energetics](#). She is the author of the books [The ET Chronicles](#), [Avoiding The Cosmic 2X4](#), [Dark Angels](#) and [The Power Within](#) as well as hundreds of articles that have been published worldwide. She is also the producer of the videos [iKon: Deconstructing The Archetypes Of The Ancients](#), [The Truth About The Nephilim](#) and [Deceit, Lies & Deception: The Reptilian Agenda](#). Dr. Rita has appeared on radio and television and has spoken at conferences covering topics such as health and healing, ghosts, intuition, ancient mysteries and the paranormal.



Website:

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Stonehenge: Mounds, Artifacts, and Intrigue

By Maria Wheatley

Stonehenge stands within a vast ritual landscape. Encircling the towering stones was once over 800 round mounds adding to the temple's splendour. From within these enigmatic mounds some of the finest artifacts have been unearthed. They are the archaeological Holy Grail to understanding the spirituality and daily life of a culture long gone. Monuments like Stonehenge preserve their mathematical, astronomical and engineering capabilities like a megalithic library. Written in stone they are a legacy of their incredible achievements.

Bronze Age (c2500-750 BC orthodox dating) burial goods, such as jet from the Baltic, beads from Egypt and delicate and intricately designed gold artifacts reveal international trade and artistic craftsmanship. Such finds adorn several British museums attracting publicity and attention.

Yet, some of the mound artifacts are very intriguing and challenge our understanding of ancient Britain. My research has located documented evidence of an entire skeleton of a giant unearthed just one mile from Stonehenge, which was '13 feet and 10 inches tall', strange metal objects and curious chalk plaques all of which were found in the round mounds of Salisbury Plain. Interestingly, the old English name for Stonehenge was *The Giant's Dance* perhaps the medieval name was derived from the large skeletons that have been found in and around Salisbury Plain.

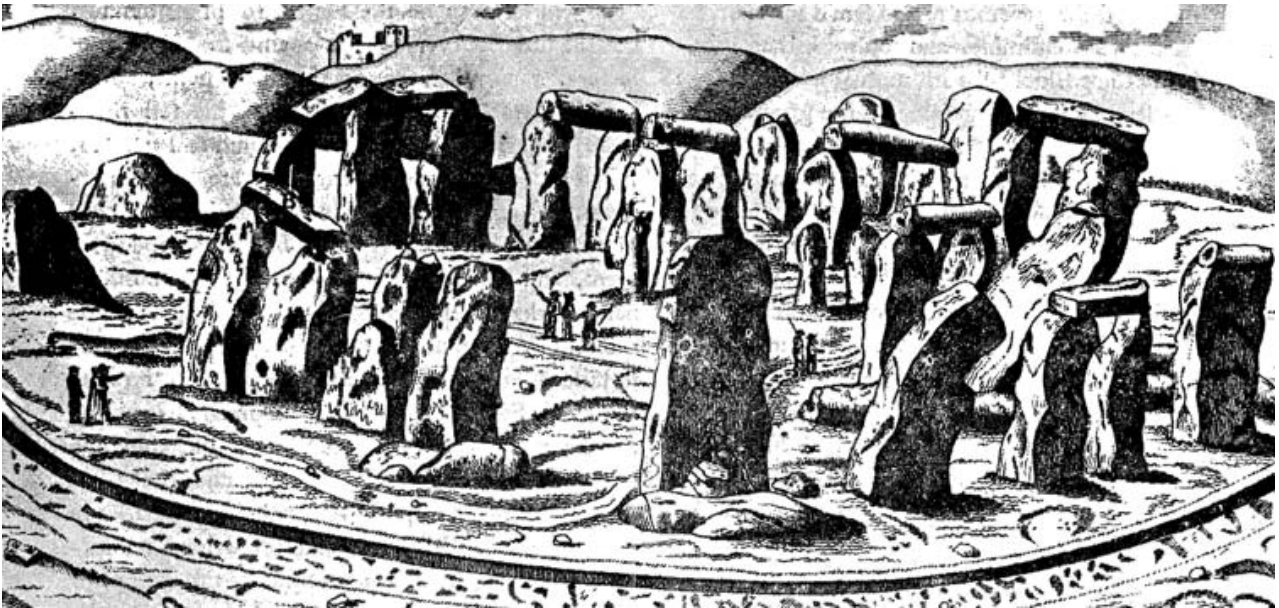


Figure 1. The Giant's Dance - The old name for Stonehenge

Salisbury Plain

Stonehenge stands like a guardian overlooking the vast Salisbury Plain. The area is managed by the MoD (Military of Defence) and it contains numerous prehistoric monuments. I liken it to Area 51 in the USA as it contains military 'no-go' zones. The armed services use it to practice manoeuvres, to launch laser guided weapons and as an intense firing range. Round mounds are plentiful in and around the Plain, some of which housed burials, although not all are so easily explained. One fascinating find came from a Plain barrow that was excavated in 1955. The excavated skull showed signs of surgery. Initially, a blanket explanation was given – the skull had been trepanned. Trepanning is a surgical technique of scraping out a deep round groove in part of the skull. It was thought that prehistoric trepanning may have been applied to relieve epilepsy, serve headaches and even cataracts. Archaeologists say our ancestors thought these illnesses were caused by evil-spirits.

Thus, in one particular view, trepanning was partly a shamanic response to alleviate symptoms. One image portrays a shabby looking caveman hacking away at a skull of an uncomfortable patient which implies a primitive and superstitious people that did not fully understand the implications of their surgical actions. Such Dark Age medieval association is, I believe, at insult to our prehistoric forefathers.

Prehistoric cancer treatment

According to archaeological dating the surgery occurred between c2000 and 1600 BC. Roger Watson, a Documentation Officer of finds, Devizes Museum, Wiltshire postulates that the young man underwent a major surgical operation for *'a brain tumour that involved the cutting away of a disk of bone measuring 32 mm in diameter from his cranium. The cut was probably made with a blade made of flint which is razor sharp. What was used for an anaesthetic or to sterilize, to close the wound we don't know at all.'*

Around the Stonehenge environs, numerous Bronze Age patients survived this type of repeated operation. Flint is razor sharp and an ideal medium for fine cutting and scraping. However, the young man whose skull was investigated by Watson lived in an era when copper was widely available. There is evidence that copper metal may have been used to make surgical instruments that supported the surgeon's flint knife. We know that a surgeon's operational kit is far more than just knives.

Whilst the skull is defiantly an artefact unearthed by an antiquarian centuries ago, which has only recently been re-examined by Watson, who, incidentally has pushed the boundaries of prehistoric medical awareness away from

superstition into an objective surgical dimension. Thankfully, we are now eroding the restrictions of intellectual arrogance and beginning to see prehistory in a new light.

Compared to other regional monumental sites, such as the nearby Avebury Henge, or sites further afield such as megalithic sites in Scotland, the Stonehenge mounds have a statistically higher proportion of trepanned skulls. Stonehenge may have been England's first surgical capital.

Let us consider another unusual artefact that may have been associated with prehistoric surgery, which is worthy of our scholarly attention. Not far from Stonehenge, was an extraordinary 'round barrow cemetery'- labelled as such by archaeologists in the 1950s - yet only a few of the mounds actually contained burials. Centuries ago, this was recognized by an antiquarian who observed: *I cannot help remarking of having found so many empty cists [barrows]*.



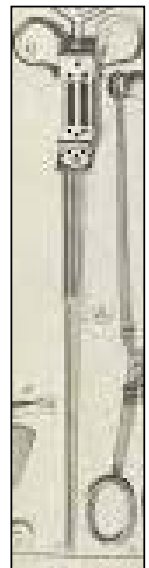
Figure 2. Round mound on Salisbury Plain

One of the larger mounds, sadly removed by the plough, was the exact dimension of Stonehenge cannot be coincidental. Standing out from the other barrows due to its exalted elevation it gained the attraction of antiquarian enquiry. Deep within the mound was a cremation and a wooden box, inside of which was a wooden sheaf lined with fabric 'the web of which could still be distinguished' some 4200 years later – so well preserved the artefact within the confines of the mound. When opened they saw a copper (or brass) instrument which is shown below (left). Its corroded dimensions are similar to a pair of household scissors some 6.75 inches long,



© Maria Wheatley

Instantly explained as an '*article of ornament rather than utility*' has stuck for centuries. The latest theory purports it to be a scarf or cloak pin; yet intriguingly it appears similar to past surgical instruments that were commonly used in the medieval period (right). Similarities like this should not be dismissed. In addition, whilst it may be a scarf pin, it must be noted that it was found in close



proximity to an actual trepanned skull, which is of little consequence to the archaeological analysis of the object. By expanding the limitations of orthodox interpretation, we potentially have evidence of surgical procedures preserved in bone and brass, located close to one another amid one of the most unusual mound complexes in England. The patient went on to live for many years after his surgery testified by his perfectly healed bone.

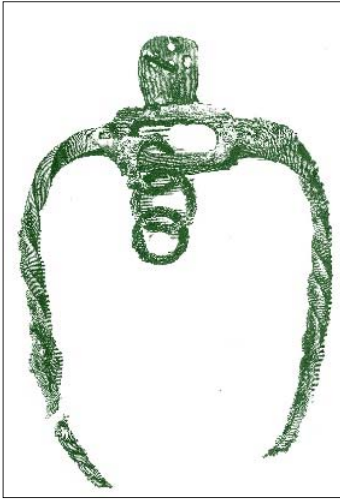
Artifacts and strange mound burials

When it comes to artifacts the most widely documented finds in the Stonehenge environ is the famous Bush Barrow. This is because the skeleton of 'a stout man' was accompanied with exquisite gold burial goods. Most books and websites on Stonehenge have written of this remarkable find. However, we will focus on some more unusual and thitherto unreported finds. The following illustrations that accompany my research were taken from *Wiltshire Archaeological Magazine*. The extensive volumes can be easily accessed at the UK's National Monuments Records Office, Wiltshire, UK.

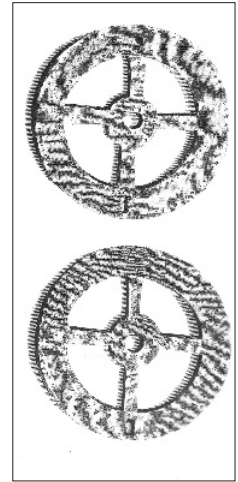
A few miles south of Stonehenge and gracing the Salisbury Plain was another exceptionally large barrow that instantly aroused the attention of early excavators. Village rumours had hinted that the ancient round barrows housed gold and so shepards, farmers and small landowners believing they were about to hit a golden jackpot reached for their shovels. Previously, the mounds had stood virtually unmolested for nearly 4000 years.

If these early gravediggers did not find gold they simply threw away the artifacts. However, a few were kept and later passed on to antiquarians that were more serious.

Within one mound an extraordinary burial of an 'extremely large man' was unearthed and at his feet there was 'a massive hammer of dark-coloured stone'. Other curious finds accompanied him, one of which was an object of twisted copper or brass. Theories abound as to what it was - from a dog collar - to a bucket handle! Whilst the giant skeleton and the massive hammer may be far more interesting than the brass object, all have seemingly vanished into the ethers.



Other artifacts that were commonly found in Plain barrows were circular shaped pieces of perfectly crafted copper. Once again, we are promptly informed that they were 'ornamental' or 'ritualistic'. Yet, they may have been a part of a much larger



object or instrument that was ambiguously described. Long since lost, the real meaning behind these well-made metallic objects remains elusive.

I must point out that the mounds from whence these artifacts came were very different from other mound burials. Unusual artifacts were housed in unusual mounds. Mounds which were larger in elevation were often coined *king* or *monarch* mounds by antiquarians who instantly observed their distinctive traits. See for yourself how different the finds are. Most Bronze Age mounds are attributed to the Beaker people said to be European migrants entering the British Isles from c2000 BC onwards. Within these Beaker mounds, it was commonplace to have cremated bones interned in a cup or vase shaped object - called a Beaker - and often with spear like objects or beads as shown below. Rarely are beakers found alongside the more unusual artifacts.

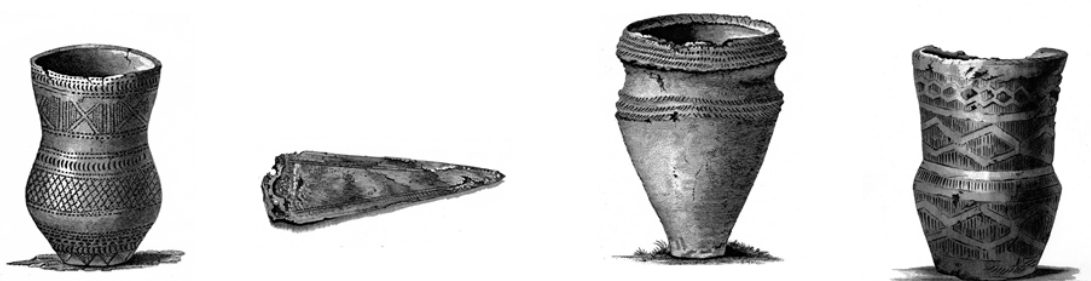


Figure 3. Beakers found in mound burials

We are looking at two different eras of burial one of which precedes the other and unlike archaeologists; I suggest the more complex finds are earlier. We need to remember that the geological features of the Stonehenge environs are problematic to preservation. Rainwater reacts to the chalk/calcium to form a weak hydrochloric acid and alongside ploughing has removed, in places, layers of chalk, systematically erasing the past. Thus, remains are invariably found in features such as pits, ditches and burial mounds.

One pit artefact which is particularly interesting and exceptionally well preserved will be discussed. Found deep within the pit hints that it was purposely deposited a bit like a time capsule.

An image of Stonehenge?

In a previous article for Ancient Origins, I wrote about the Mesolithic activity in the Stonehenge environs, a possible Mesolithic wooden temple and a town. The Mesolithic postholes close to Stonehenge were excavated in the late 1960s by Lord and Lady Vatcher. Whilst enthusiastic about excavating the ritual landscape they lacked the high standard and requirements of modern day archaeological procedure. Nonetheless, during a dig in 1967 they located and cleared a deep and curious pit on the high ground east of Stonehenge called King Barrow Ridge. This was once the settlement area of the people that built the large Cursus monument - a massive earthen enclosure that coursed for 1.75 miles to the north of Stonehenge which looked like a gigantic container. The walls of the monument, long since ploughed, were some 6-8 feet high (c40000-3800 BC orthodox dating).

Within the pit lay two unusual chalk plaques and an antler pick which was used to carbon date the finds to c2900-2580 BC. The antler pick may have had nothing whatsoever to do with the chalk plaques yet it was used to date the entire locale. The area was also covered with Neolithic houses centuries before other domestic sites such as Durrington Walls. There were also distinct traces of a much earlier Mesolithic settlement (8000–4000 BC). Evidently, the area was known and occupied for millennia. It has been questioned whether or not the Vatchers' excavated the chalk plaques from a *Mesolithic* midden pit. Debate continues.

Interestingly, one of the chalk plaques shows a stylized design similar to that of Stonehenge's outer circle of linteled stones and may have been a sketch belonging to that era. However, if the artefact was from the Mesolithic period, the chalk plaque was some five thousand years older than Stonehenge. Thus, was the plaque a sketch of an inspired vision of that which was to come, a concept born in the so-called Dark Ages of the Mesolithic era and then ritualistically deposited into the deep pit? Understandably, one cannot place an entire plan of a



monument upon one singular stylized sketch. Nonetheless, if we overlook artifacts in a dismissive manner we will lose sight of that which we are looking for, and proverbially throw the baby out with the bathwater.

Sacred water, holy spring

Close to the deep pit was a spring that may have been revered as medicinal by our Neolithic ancestors. In the ancient world, the sign for water that transcended cultural divides was the

chevron pattern and even the ancient Egypt hieroglyph Δ or 'mu' means water, as does the zodiacal sign of Aquarius (Greek Zodiac). Another plague, which was found close to the spring, consisted of chevron patterns and I surmise that it was representative of the nearby Stonehenge spring water. Filtered through the chalk and pure subsoil's the water would have risen to the surface mineral rich. Incidentally, as a second generation water diviner I know that underground streams 'emit' a chevron pattern whilst coursing through rocky subsoil's, which was first noted by the water diviner Benjamin Tompkins in 1899, and I find it intriguing that this was a prehistoric way of expressing water.



Figure 4. King Barrow Ridge. A row of Bronze Age mounds crown the hilltop

Years later during the Bronze Age, King Barrow Ridge was a peaceful place. Numerous mounds were constructed that crowned the hilltop and eternally gazed towards Stonehenge. Undisturbed some mounds await excavation their secrets still held tight. The deep pit and old settlements were long gone by the Bronze Age. Undoubtedly, inherited memories bestowed

meaning and serenity to all that visited for they knew the meaning of this evocative landscape that time has lost. Today, the fast, intrusive and ugly A303 main road drowns out the sound of the skylarks, and memories of the past, as car after car whizzes by; and more alarmingly low flying military aircraft and flares disturb the ancestors of their slumber. Counterintuitive progress creeps ever closer in the guise of road improvements. The long debated *Stonehenge tunnel* may well ease the sound of traffic but the air above will still be poisoned with military noise. And even if the tunnel did get the go ahead – it has been mooted prior to every general election for nearly half a century - what would they find deep in the arteries that bypass Stonehenge? Would any unusual or spectacular archaeological find be reported to the general public, to enliven the news, Facebook or Twitter? A few years ago, a stone circle was found close to the new Stonehenge visitor's centre which at the time should have made headline news. Around 30 metres wide and containing 22 stone (or post) holes the circle was intimately related to its parent Stonehenge. *'Because this was a commercial operation (for clients of English Heritage), the results were confidential and the find couldn't be revealed to the public'*, reported Stonehenge archaeologist Michael Parker Pearson. Even this top expert was apparently denied the opportunity to thoroughly investigate the site and went on to say *'without archaeological excavation it's impossible to know when this circle was constructed. Only when it is investigated by spade and trowel will we know whether it had anything to do with Stonehenge'*.

For many years now, we have known that Stonehenge has at least nine stone circles surrounding it, and I predict that there is more, probably totalling 12. Archaeological surveys in my possession some 60 years old hint that they were bluestone

circles. New finds lie just beneath the surface, some of which will be shown to be over 10,000 years old and date back to the mysterious and elusive Mesolithic era, as was the case at the Blick Mead Mesolithic settlement close to Stonehenge. Let us not forget that Stonehenge was a gigantic ceremonial centre and as new information is imparted we step ever closer to the people that constructed one of the wonders of the ancient world.

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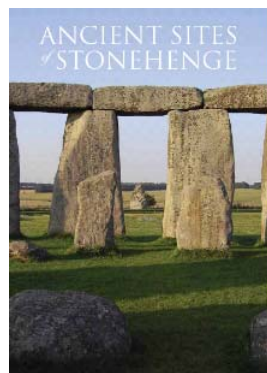
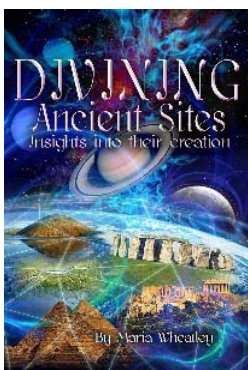
About the Author

Maria is an international lecturer and an accomplished author. Her latest book *Divining Ancient Sites – insights into their creation* explores the physical and metaphysical properties that underpin monumental sites worldwide.

Maria also leads tours of ancient sites as well as one-day workshops exploring locations such as Avebury Henge, Stonehenge and Glastonbury. In 2015, Maria will host two unique tours of the Salisbury Plain, a restricted area of MoD ownership, which houses some extraordinary monuments rarely seen or visited by the general public. For international visitors, Maria will be co-hosting an 8-day tour of some of the most spectacular ancient sites in Southern England.

Maria is also a professional tutor and runs the *Avebury School of Esoteric Studies*, which teaches many subjects to certificated level. The school is affiliated to the prestigious *Association of British Correspondence Colleges ABCC*. Maria is currently researching and writing a new book *From Stonehenge to Serpent Mound* and her recent discoveries unveil many new insights into European and American monumental building programme that unite distant cultures. The book explores areas of prehistory that have been thoroughly neglected and Maria will present a new, breathtaking vision of the ancient world and the profound knowledge of its architects.

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Memnon's Musical Statue

By Ahmed Osman

The most important statues in Egypt, after the Giza Sphinx, are the two Colossi of Memnon in Western Luxor. The two gigantic statues, about 3500 years old, are also known as the musical statues.



Figure 1. The two statues of Memnon

These massive twins of stone belonged to Pharaoh Amenhotep III, who is known as being King Solomon of Egypt, with a peaceful empire and many wives. The king ordered the statues to be erected in front of his memorial temple on the west bank of the Nile, opposite Luxor, ancient Thebes in Upper Egypt, to represent the two natures of Man in ancient Egyptian belief; physical and spiritual. They depict Amenhotep III in a seated position, his hands resting on his knees and his gaze facing

eastwards towards the Nile. Two shorter figures are also carved into the front of the throne alongside his legs: these are of his wife Tiye and his mother Mutemwiya, while the sides depict the Nile god Hapy.



Figure 2. Side panel detail showing two flanked relief images of the deity Hapy and, to the right, a sculpture of the royal wife Tiye

These Memnon statues are made from blocks of quartzite sandstone, which was quarried at el-Gabal el-Ahmar (near modern-day Cairo) and transported 675km (420mi) overland to Thebes in the south. Including the stone platforms on which they stand – themselves about 4m (13ft) – the colossi reach a towering 18m (60ft) in height and weigh an estimated 720 tons each, while the two figures are about 15m (50ft) apart.

Egyptologists disagree on the location where the Memnon statues were carved; while some believe that the statues were sculpted in the quarry and brought by boat to their present position, others suggest that the stone was brought to the location and the statues were made there. In any case, it is believed that Amenophis, Son of Habu, the great Egyptian architect, was responsible for the building operation of both the king's memorial temple and his statues.

Originally the two statues were identical to each other, although inscriptions and minor art may have varied. But now they are quite damaged, with the features unrecognizable, the upper levels consist of a different type of sandstone, and are the result of a later reconstruction attempt by the Romans.

The function of the Memnon Colossi was to guard the entrance to Amenhotep III's memorial temple: a massive construct built during the pharaoh's lifetime, where he was worshipped as a god-on-earth both before and after his departure from this world. When it was built, this temple complex was the largest and most opulent in Egypt. Covering a total of 35 hectares (86 acres); even the Temple of Karnak, as it stood in Amenhotep's time, was smaller.



Figure 3. Aerial view of the Mortuary Temple of Amenhotep III

The Israel Stele

It was here at the site of Amenhotep III's mortuary temple that Flinders Petrie, the British archaeologist, found the stele of Merneptah, son of Ramses II, which is now in the Cairo Museum, and is known as the Israel stele. Merneptah used a stele of Amenhotep III's temple, to record on its other side the account of his victory over some Libyan invaders who came from the west, and included the Israelite among the Canaanite nations under his control. This is the only mention of "Israel" in any Egyptian text. However, while all other Canaanite nations mentioned in the Merneptah stele have a determined location, Israel has only a man and woman determinative – drawings show only a couple rather than a map – indicating that at that time they had not yet established a political entity, and were still semi-nomadic people.



Figure 4. The Merneptah Stele

Amenhotep III

Amenhotep III sat on the throne at the start of the 14th century BC, when he was just 12 years old. Although he married his infant sister Sitamun to gain the right to the throne according to Egyptian customs, Amenhotep married the girl he loved in his second year of reign, Tiye, the daughter of his minister Yuya, and insisted on making her his Great Royal Wife (Queen). To commemorate his marriage with Tiye, the king issued a large scarab and sent copies of it to foreign kings and princes. What shows how much the king loved Tiye is the fact that her name, unlike that of any other queen before, was placed in a royal cartouche, a distinction previously limited to the ruling

Monarch. Furthermore, she is represented in art as being of equivalent stature to the king.

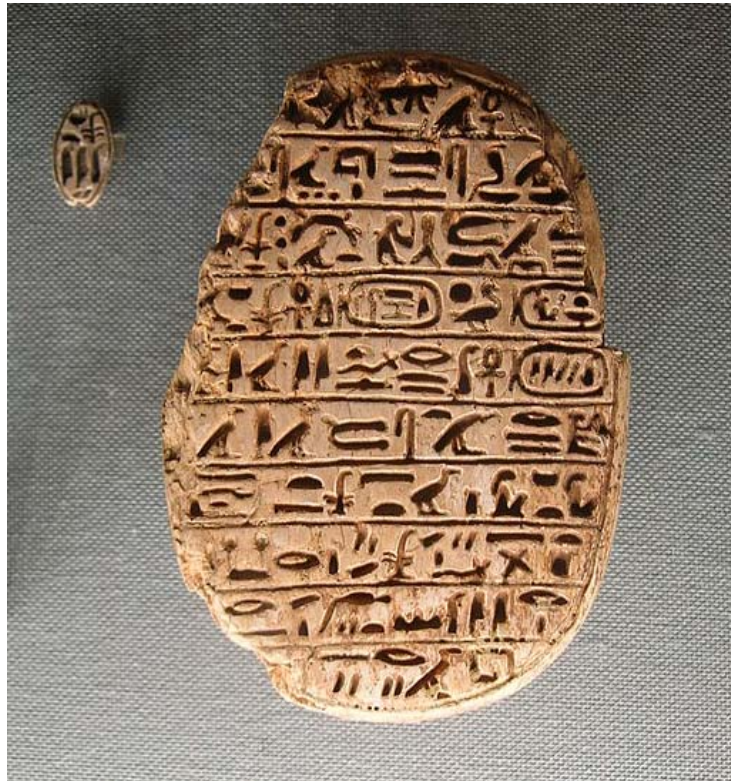


Figure 5. A marriage scarab of Amenhotep III

Leaving the royal residence at Memphis, Amenhotep built a royal palace, Malkata, across the Nile at Thebes, close to his funerary temple, and a summer palace within the border city of Zarw in northern Sinai.

Amenhotep III's rule, which extended for about 38 years at the start of the 14th century BC, marked the zenith of ancient Egyptian civilization, both in terms of political power and cultural achievement. His reign was a period of unprecedented prosperity and artistic splendor, when Egypt reached the peak of its artistic and international power. His reign was one of peace and prosperity due to more international trade and strong gold supply, not conquest and expansion. In order to keep the empire he inherited between the northern River Euphrates and southern Nubia safe, the king also married some

royal princesses from Mitanni, Babylonia and Anatolia, and had a large *Harem* of more than 300 women.

Before the end of his life, however, Amenhotep III suffered from some painful teeth problems, which his priests could not cure, so he brought the image of the Mesopotamian Goddess Ishtar hoping that it could relieve his pain. The goddess, however, failed to cure Amenhotep III, who died at the age of 50.

Akhenaten

Amenhotep III was followed on the throne by Amenhotep IV, his son from Queen Tiye whom he loved. The young king, who later changed his name to Akhenaten, abandoned the traditional Egyptian polytheism, introducing the worship of one God, Aten, who is not represented in an image.

As well as religion, Akhenaten also introduced a new kind of art that completely differed from the traditional Pharaonic art of his predecessors. Colossi and wall-reliefs from the Aten Temple are highly exaggerated in relation to the formality and restraint which characterized ancient Egyptian art.



Figure 6. Bust of Amenhotep IV (Akhenaten)

Musical statues

With the exception of the damaged Memnon's two Colossi, however, today very little remains of Amenhotep's memorial temple in Western Thebes. As it stands on the edge of the Nile floodplain, successive inundations gnawed away at its foundations, and the Colossi were completely surrounded by water.



Figure 7. The Colossi of Memnon

The Greek geographer Strabo, writing in the early years of the first century AD, tells of an earthquake that took place in 27 BC, which shattered the northern colossus, collapsing it from the waist up. Following its rupture, the statue was then reputed to sing every morning at dawn: a light moaning or whistling, probably caused by rising temperatures and the evaporation of dew inside the porous rock.

This was supposed to be the voice of mythological Memnon responding to the greeting of his mother, Eos, and they were equated by the early Greek travellers with the figure of Memnon, the son of Aurora whose mother, Eos, was the goddess of dawn. The legend of the “Vocal Memnon”, the luck that hearing it was reputed to bring, and the reputation of the statue’s oracular powers, travelled the length of the known world, and a constant stream of visitors, including several Roman Emperors, came to marvel at the statues.

This curious phenomenon was attributed to the passage of air through the pores of the stone, caused chiefly by the change of temperature at sunrise. Nevertheless, following the restoration of the statue by the Roman emperor Septimius Severus before the end of the second century AD, the sounds ceased.

Memnon was said to be the son of Aurora; the goddess of the morning. Memnon was also a hero of the Trojan War, a King of Ethiopia who led his armies from Africa into Asia Minor to help defend the beleaguered city but was ultimately slain by Achilles. Whether associating the Colossi with his name was just whimsy or wishful thinking on the part of the Greeks – they generally referred to the entire Theban Necropolis as the “Memnonium” – the name has remained in common use for the past 2000 years.



Figure 8. Memnon in an engraving by Bernard Picart (1673–1733)

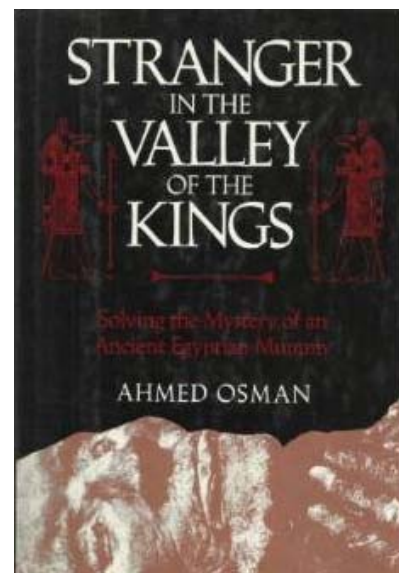
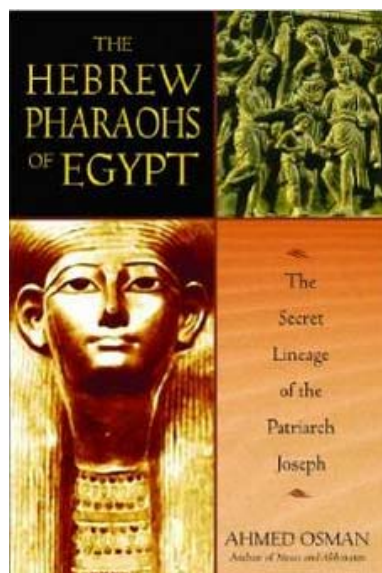
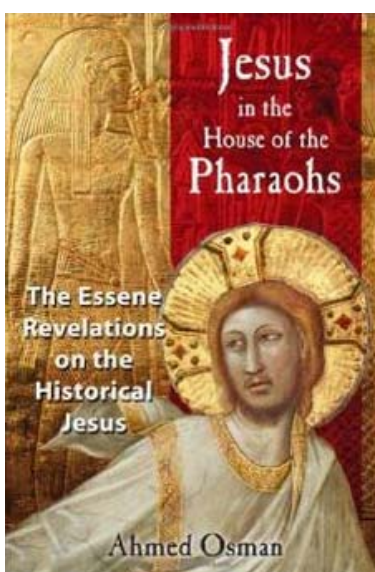
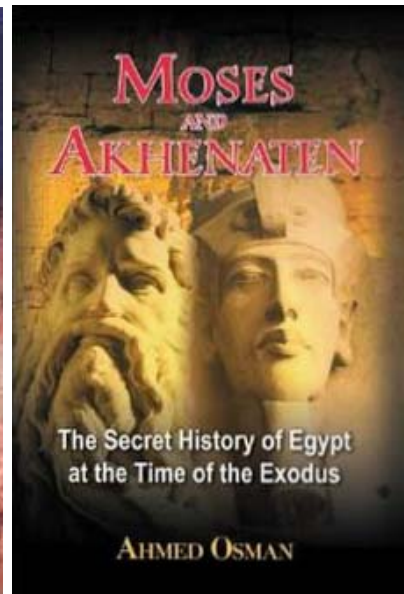
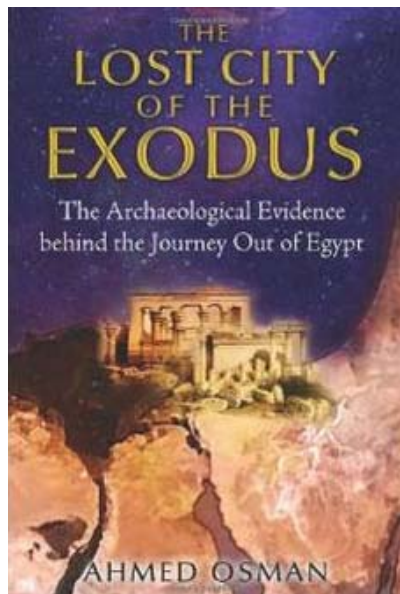
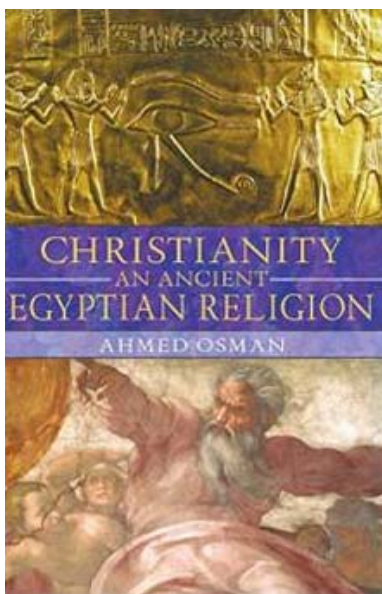
In 2014 archaeologists discovered some missing parts of the Memnon Colossi statues, buried at the entrance of Amenhotep III's mortuary temple. A European/Egyptian archaeological mission discovered a collection of quartzite blocks that belong to the northern colossus, including a part of the statue's arm, a painted belt and a man's wrap skirt, which helped archaeologists in reconstructing both colossi so it can be returned to their original glory.

The quartzite blocks from the colossi have been missing since an earthquake destroyed the mortuary temple in antiquity. Little remains now on the site, besides the statues, and various pieces of the statues are still lying on the site, threatened by constant irrigation of the privately-owned agricultural fields they stand on.

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About the Author

Ahmed Osman is an Egyptian-born author who has been trying to find the link between the stories of the Bible and ancient Egyptian history. Born in Cairo in 1934, he studied law in the university before working as a journalist. He moved to London in 1965, where he joined the Egypt Exploration Society, and studied the history and language of ancient Egypt. He also taught himself biblical Hebrew, and researched the history of both the Bible and the Kuran, before trying to look for origin of the biblical stories in Egyptian sources.



Lost Ancient High Technology in Egypt

By Brien Foerster

Most people know of the great construction achievements of the dynastic Egyptians such as the pyramids and temples of the Giza Plateau area as well as the Sphinx. Many books and videos show depictions of vast work forces hewing blocks of stone in the hot desert sun and carefully setting them into place. However, some of these amazing works could simply not have been made by these people during the time frame that we call dynastic Egypt.

Up until the 7th century BC there was very little iron present in Egypt, as this material only became commonly used once the Assyrians invaded at that time; in fact, the ancient Egyptians regarded iron as an impure metal associated with Seth, the spirit of evil who according to Egyptian tradition governed the central deserts of Africa. A few examples of meteoric iron have been found which predate the Assyrians, but this consists largely of small ornamental beads.

The very basic problem that arises is that we find at many of the ancient sites in Egypt finely crafted works in basalt, granite, quartzite and diorite which are very hard stones that can't be shaped efficiently even by hardened iron tools. For most of the history of Egypt the tools used to shape stone consisted of hardened bronze, which is much softer than iron. In this article we will see examples of ancient hard stone workmanship which simply could not have been created during the dynastic Egyptian time frame of about 2500 to 1500 BC, when most academics believe they were made. Only a few examples will be discussed, and far more can be seen and read about in my *Lost Ancient Technology Of Egypt* book.

We start in Aswan, which is close to the border of Sudan, and it is here that we find the famous unfinished obelisk, and another smaller one, still attached to the granite bedrock.



Figure 1. The large unfinished obelisk in the Aswan quarry

Archaeologists claim the female ruler known as Hatshepsut, who came to the throne in 1478 BC sanctioned the construction of the bigger of the two. It is nearly one third larger than any ancient Egyptian obelisk ever erected. If finished, it would have measured around 42 m (approximately 137 feet) and would have weighed nearly 1,200 tons. The greatest questions that arise are, what tools could have been used to shape this

massive stone monument, and how were the Egyptians planning on raising it out of the pit in which it sits, taking into account its immense size. To the former, most Egyptologists believe that round and hand held stone dolerite pounders were the main tools being used.



Figure 2. Dolorite pounders on top of a piece of pink Aswan granite

In basic terms, any tool should have a greater hardness than the material being cut or shaped. The pink granite of which the unfinished obelisk is composed has a Mohs hardness that sits between the scale of 6 and 7, (the maximum being diamond at 10) and thus is more or less the same hardness as dolerite, making the latter a poor material for shaping the former. And bronze, the other tool substance known to and used by the ancient Egyptians is much softer, being on average 3.5 on the Mohs scale.

Other problems encountered at the unfinished obelisk is that there is very little room inside the trench to be able to create a hard blow, and such repeated efforts could also break the dolerite tool. According to engineer and expert machinist Christopher Dunn, author of *Lost Technologies of Ancient Egypt: Advanced Engineering in the Temples of the Pharaohs*:

'The unfinished obelisk offers compelling indirect evidence regarding the level of technology its creator's had reached – not so much by indicating clearly what methods were used, but by the overpowering indications of what methods could not have been used.'

The idea that hand held pounders were responsible for the shaping of the unfinished obelisk has to be dismissed, and yet, what kind of technology could possibly have been responsible? Chris Dunn's opinion is that if one observes the pattern left by the tool which did the actual shaping, especially in the walls of the trenches that surround the unfinished obelisk, there is an even pattern which would unlikely have occurred if hand tools such as the pounders were used. According to Chris:

'The horizontal striations are typical in cutting when the feed of a tool that is removing material pauses along its path, withdrawn to remove waste, and the interruption of the tool leaves a mark on the surface. Also, it could be that as the tool was rocked back and forth against the walls of the trench to clear the waste on the vertical wall, horizontal striations appeared where the tool pressed the cutting surface against the side wall to keep the trench from narrowing.' In other words, some form of technology which the dynastic Egyptians simply did not have. And so this begs the question; if the dynastic Egyptians could not have done this work, and the later Greeks and Romans were not responsible, then who did and when? We have no choice

but to entertain the idea that a civilization existed before what we call the pharaohs and in fact had forms of what we would call high technology, and that these people lived in the area prior to 3100 BC.



Figure 3. "Scoop marks" beside the smaller of the two obelisks

Many will of course ask where the tools are that could have done work such as this. We do know that strange devices and materials have been found in archeological sites in different parts of the world, and have been labeled, boxed and hidden out of view because they do not fit the conventional historical paradigm. Sir William Flinders Petrie was one of the great Egyptologists of the late 19th and early 20th centuries. Petrie found a number of core drills, many of which are now housed in the museum named after him at the University College London in London England. The actual hollow drill bits have not been found, but the cores made of limestone, alabaster, granite and other stones have.

Chris Dunn spent hours in the Petrie museum and was allowed to personally examine some of the drill cores. Here he discusses the characteristics of one of them:

'The most fascinating feature of the granite core Petrie describes is the spiral groove around the core indicating a feed rate of 0.100 inch per revolution of the drill. It was 500 times greater than modern diamond drills, but the rotation of the drill would not have been as fast as the modern drill's 900 revolutions per minute.'

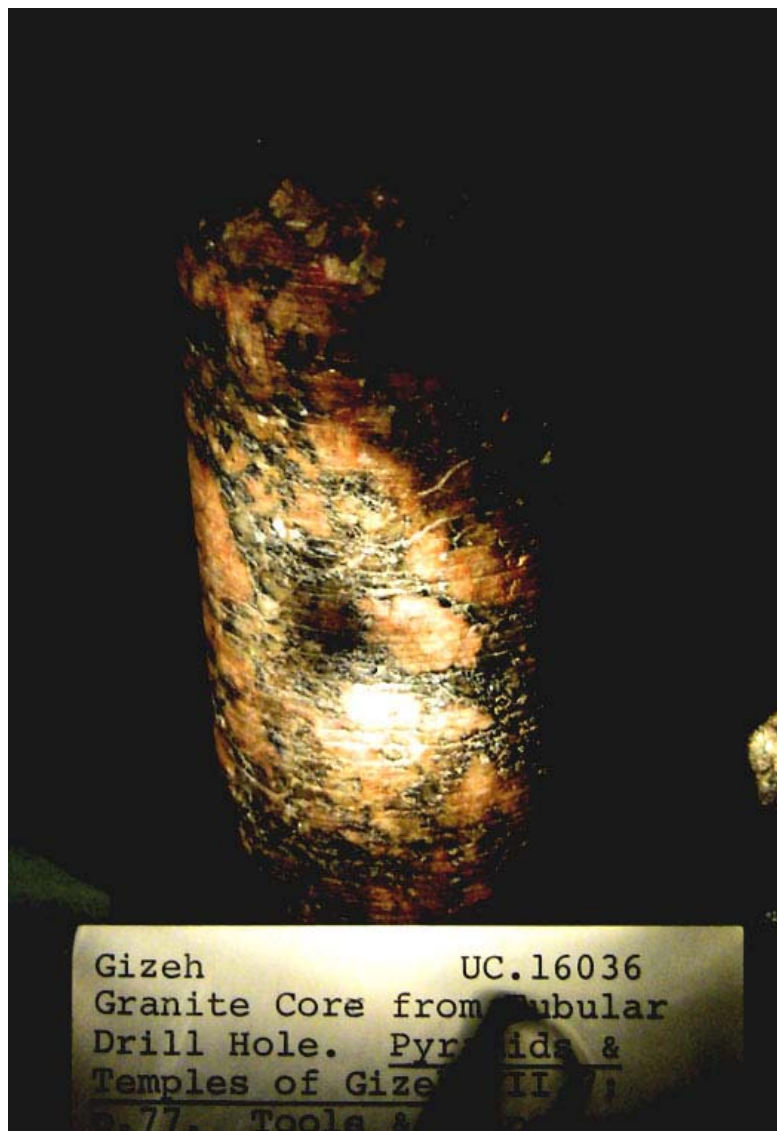


Figure 4. Granite drill core in the Petrie Museum

The often times quoted idea that these drill cores were achieved using a bow and copper tube with sand used as an

abrasive must be thrown out, as no modern replication of these cores has been done to the level of efficiency as discussed above.

Making excavations in 1936, in the archaeological zone of Saqqara, Petrie discovered the Tomb of Prince Sabu, who was the son of Pharaoh Adjuib, governor of the I Dynasty (3,000 BC.) Between utensils of funeral objects that were extracted, Emery's attention was powerfully drawn to an object that he initially defined in his report on the Great Tombs of the I Dynasty as: '*a container in the form of schist bowl.*' Years later, in his previously mentioned work, *Archaic Egypt*, he commented on the object with a word that perfectly summarizes the reality of the situation and the discomfort the object causes; "*cachibache*" (a small hole that threatens to become a much larger hole.)

According to the typical and expected view of the archaeologists and Egyptologists, this object is no more than a tray or the pedestal of some candelabrum, with a design a product of blind chance. I am personally quite amazed that such a controversial piece is still on display in the Cairo museum, and wonder what even odder objects are hidden away in their warehouses.



Figure 5. The famous schist bowl or disk

At Karnak, which is a huge temple complex, we find many examples of ancient core drill holes, and one whose diameter is greater than a human hand. As you can see in the photograph the wall of the drill itself was thinner than 21st century examples, and even engineers and mining experts that have seen it cannot explain what material the drill would have been made of to maintain its shape and stability at being so thin.



Figure 6. Large drill core at Karnak

Another perplexing site is what is called the Serapeum at Saqqara, containing massive granite boxes which many academics believe were created during dynastic times. However, the boxes in the Serapeum are examples of what engineers such as Chris Dunn, I, and members of the Khemit School have major problems with as regards the conventional Egyptologists' explanations. According to the latter, in the 13th century BC, Khaemweset ordered that a tunnel be excavated through the solid limestone bedrock, with side chambers designed to contain large granite sarcophagi weighing at least 70 tonnes each, to hold the mummified remains of prize Apis bulls.

Manufacturer Chris Dunn is a man who knows what precision surfaces look like, as he has been involved in making complex metal parts for the aviation industry for decades. He has studied the boxes in the Serapeum many times, and has been

able to measure the flatness of their granite and limestone surfaces using precise gauges. The following are his thoughts, as found in an article on his website www.gizapower.com:

'The granite box inside Khafre's pyramid has the same characteristics as the boxes inside the Serapeum. Yet the boxes in the Serapeum were ascribed to the 18th dynasty, over 1100 years later when stone working was supposedly in decline. Considering that this dating was based on pottery items that were found and not the boxes themselves, it would be reasonable to speculate that the boxes have not been dated accurately. Their characteristics show that their creators used the same tools and were blessed with the same skill and knowledge as those who created Khafre's pyramid. Moreover, the boxes in both locations are evidence of a much higher purpose than mere burial sarcophagi. They are finished to a high accuracy; their corners are remarkably square, and their inside corners worked down to a dimension that is sharper than what one would expect to find in an artifact from prehistory. All of these features are extremely difficult to accomplish and none of them necessary for a mere burial box.



Figure 7. Yousef Awyan feeling the smoothness of the surface

The manufacturers of these boxes in the Serapeum not only created inside surfaces that were flat when measured vertically and horizontally, they also made sure that the surfaces they were creating were square and parallel to each other, with one surface, the top, having sides that are 5 feet and 10 feet apart from each other. But without such parallism and squareness of the top surface, the squareness noted on both sides would not exist.

While it may be argued that modern man cannot impose a modern perspective on artifacts that are thousands of years old, an appreciation of the level of precision found in these artifacts is lacking in archaeological literature and is only revealed by an understanding what it takes to produce this kind of work. As an engineer and craftsman, who has worked in manufacturing for over 40 years and who has created precision artifacts in our modern world, in my opinion this accomplishment in prehistory deserves more recognition. Nobody does this kind of work unless

there is a very high purpose for the artifact. Even the concept of this kind of precision does not occur to an artisan unless there is no other means of accomplishing what the artifact is intended to do. The only other reason that such precision would be created in an object would be that the tools that are used to create it are so precise that they are incapable of producing anything less than precision. With either scenario, we are looking at a higher civilization in prehistory than what is currently accepted. To me, the implications are staggering.



Figure 8. Astonishing precision of one of the Serapeum boxes

This is why I believe that these artifacts that I have measured in Egypt are the smoking gun that proves, without a shadow of a doubt, that a higher civilization than what we have been taught existed in ancient Egypt. The evidence is cut into the stone.'

What we also have to take into consideration is that most of the boxes in the Serapeum were made of granite, and most likely stone brought from the quarry at Aswan, about 500 miles from Saqqara. Not only that, but the lid of each box was cut from the same stone as the box itself. Why would the makers go to such trouble if bulls, no matter how prized, were the contents? It would appear, as Dunn alluded to, that the Serapeum boxes were not created in the 18th Dynasty and not by the dynastic Egyptians at all, but are remnants of an older and more technologically sophisticated culture, possibly those that are known as the Khemitians.

What you have seen and read here are but a few of multiple examples of artifacts that do not fit the paradigm of the dynastic Egyptians. These artifacts could not have been created by these people, and thus we must conclude that they are older. More information can be gleaned from my book *Lost Ancient Technology Of Egypt*.

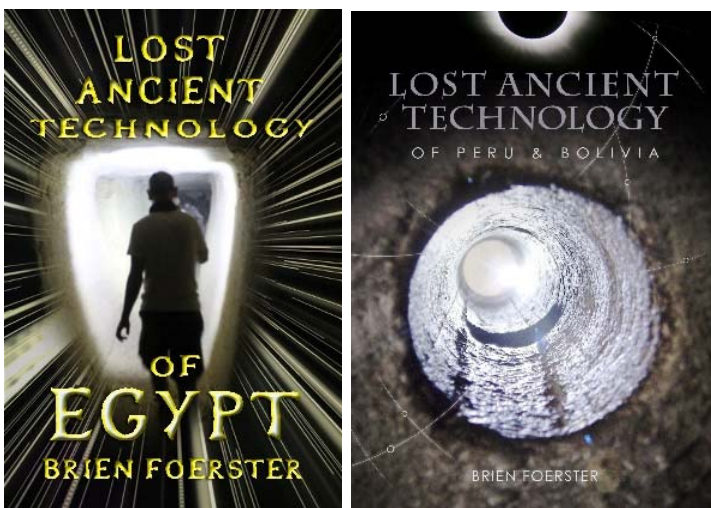
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About the Author

Brien Foerster is an independent researcher and author of fifteen books centered around Peru, the Inca, elongated skulls, and lost ancient technology, which are available from his website www.hiddenincatours.com.

He also writes articles for Graham Hancock, and was associated with the late Lloyd Pye of the Starchild project, who analyzed the DNA of elongated human skulls of the Peruvian Paracas culture on his behalf. He has become an authority on the megalithic works of South America and the perplexing ancient Elongated Headed people of the area, and divides his time between Paracas Peru, and Cusco.

His explorations have now been expanding into Egypt, which he visits once a year with www.khemitology.com. Here, he along with Stephen Mehler and Patricia and Yousef Awyan are avidly continuing the work of Abd'El Hakim Awyan, who spent decades finding evidence of the existence of a highly technological culture that existed in Egypt thousands of years prior to the pharaohs.



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The Sacred Meaning of the Reed

By Gary A. David

Many cultures around the world either place a special importance on the hollow-stemmed reed plant or recognize a certain “place of the reeds” within their territory. Legends of the Hopi tribe in Arizona, for instance, tell of the previous world-age that was decimated by a great flood, mythological variations of which exist in most cultures across the globe. The few virtuous Hopis who still followed the ways of the Creator escaped the rising waters by crawling up through a bamboo reed that pierced the sky and stuck up into the next world like a *kiva* ladder. (A *kiva* is a subterranean, communal prayer-chamber.) This happened at an actual location called the *Sipapuni* in the bottom of Grand Canyon. In an alternate version of the legend, the Hopi escaped the deluge by sailing eastward on reed boats across the Pacific Ocean to dry land. In a ceremonial context, the Hopi use smaller reeds to make a storage case for a woman’s wedding robe woven of white cotton that will be buried with her after her death. The first village settled on the Hopi Mesas was called Songòopavi (Shongopovi), literally “place of the reeds,” and the tribe still has a Reed Clan. In addition, this clan is associated with the celestial “Heart of the Sky” god named Sótuknang. In fact, the Hopi word for the Milky Way is *songwuka*, literally “the big reed.”



Figure 1. Hopi bride carries a reed mat that contains her wedding blanket. She wears this blanket at the naming of her first child. In the end it becomes her shroud.

Mesoamerica also has a number of locations designated by the reed. The ancestral home of the Aztecs was known not only as “place of the herons” but also the “place of the reeds.” The Aztecs initially assumed that Hernando Cortés was the feathered serpent Quetzalcoatl making his prophesied return. Cortés and his conquistadores arrived on the Atlantic coast on Easter 1519, which was the Aztec year Ce Acatl, or One Reed. This year marked the end of a fifty-two year cycle when the world would either be renewed or destroyed. Sadly for the Aztec leader Moctezuma of Tenochtitlán (now Mexico City), the latter occurred.

The apotheosized chieftain of the Toltecs of northern Mexico was called Mixcoatl, or “Cloud Serpent.” About 900 AD his son, who was named Ce Acatl Topiltzin (a.k.a. Quetzalcoatl), founded the city of Tula, or Tollan. Its name again means the “place of the reeds.”



Figure 2. Atlantes (Toltec warrior statues) at Tula, Hidalgo, known as “place of the reeds.”

The late Linda Schele, expert on Mayan iconography, speculates that the original “place of the reeds” was the Gulf Coast swamps of the Olmec heartland, where civilization, writing, the arts, and organized warfare for this whole region began. Later the name was applied to the major Toltec center of Teotihuacán. Maya cities with this same identification include Uxmal, Copan, Tikal, and Utatlán

In Peru the pre-Incan Uros people living around Lake Titicaca claim to be descendants of the builders of the Tiwanaku (Tiahuanaco). Some archaeologists estimate this grand city to

be an astounding 15,000 to 20,000 years old. The Uros still reside on floating islands made of totora reeds. As the bottom of the islands rot away, they add more reeds to the top. This quintessential reed culture lives in reed houses, sails on reed boats, and weaves reed handicrafts. Totora was also used by the people of Rapa Nui (Easter Island) for thatching and to make swimming floats. North and South America are not the only places where the reed gained cultural significance.



Figure 3. Uros island made of reeds near Lake Titicaca.

Similar to the Greek Elysian Fields, the ancient Egyptian afterlife was called the Field of Reeds. An oasis called the Faiyum southwest of Giza was probably the naturalistic origin of this concept. Some of the vignettes in the Egyptian *Book of the Dead* depict the “heron of plenty,” otherwise known as the phoenix, perched on a small pyramid. It is interesting to note that the hieroglyph of a heron on a pyramid corresponds to the word *bah*, meaning “to flood, to inundate.” This, of course, is

just the type of environment where reeds grow. In papyrus illustrations of the Field of Rushes we also find either the falcon or a small, human-headed bird representing the *ba*, sounding the same as the word *bah* previously mentioned. The *ba*, or “soul,” perches atop a pylon, which is a massive rectangular gateway to a temple or hypostyle hall. Thus, the pylon is a perfect symbol for a portal or stargate. In addition, the walls of the Field of Rushes were made of iron, presumably meteoric iron, which further stresses its celestial meaning.

Other vignettes show a celestial ship containing a staircase, which looks like half of a stepped pyramid cut vertically. These stairs represent transcendence and rebirth. In addition, the massive stone blocks of the Temple of Amun at Karnak were carved to give the illusion of being made of reed and papyrus. We furthermore remember that the sacred *djed* pillar was constructed of reeds. This symbol of stability was figuratively referred to as “the backbone of Osiris,” the god of the underworld that is associated with the constellation Orion.



Figure 4. Celestial barque from the Egyptian Book of the Dead.



Figure 5. Papyrus-shaped columns at the Temple of Amun, Luxor.



Figure 6. Heron or bennu bird (phoenix) atop a pyramidal perch.

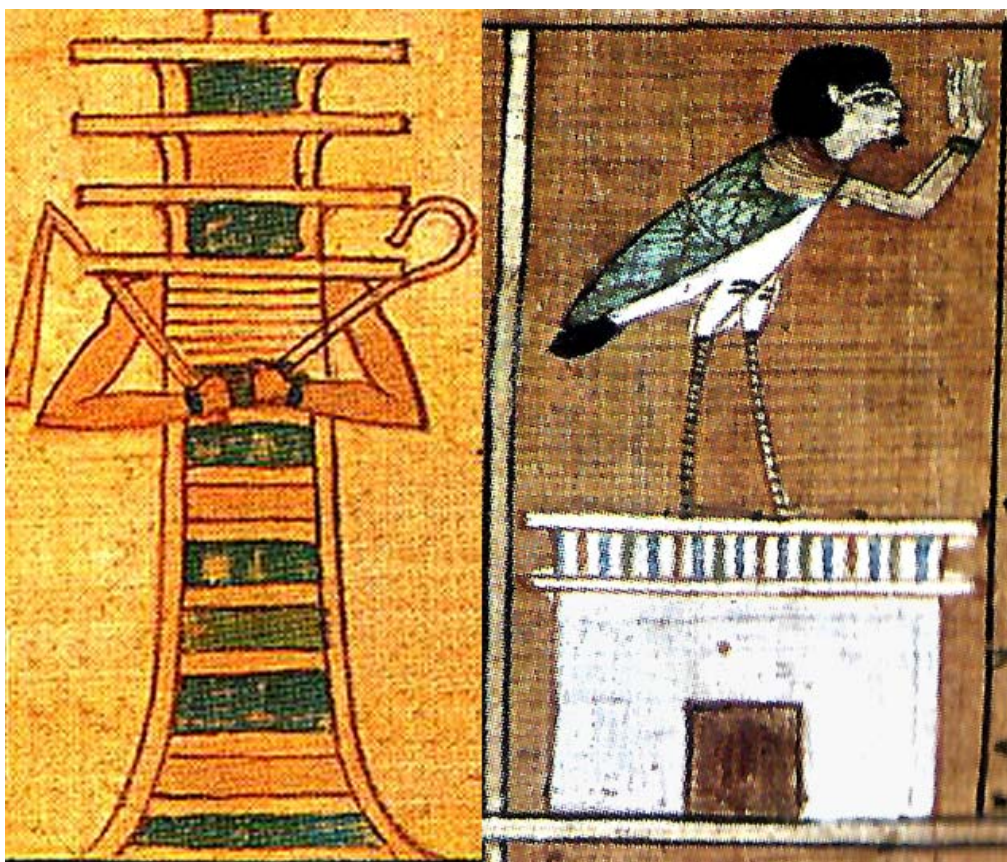


Figure 7. Left: Egyptian djed pillar, anthropomorphized with flail and crook. Right: The Egyptian ba represented the “soul.” Standing on a pylon, this therianthrope raises his hands in prayer or praise.

In his book *Starwalkers*, “investigative mythologist” William Henry identifies ancient Egypt as another “place of the reeds,” or what he calls the *Dimension of the Blessed*. “The metaphor of the reed continues in the afterlife Field or Place of Reeds where it signifies the unfolding of a life in a finer realm, along the heavenly Nile, the Milky Way. Time and again we see paintings of priests and priestesses sailing on the waters of the heavenly Nile in the Blessed Field of Reeds. They are sailing the stars.” Or in other words, “As here, so hereafter.”



Figure 8. Norwegian explorer-author Thor Heyerdahl's 'Ra II', reconstructed from ancient Egyptian drawings and models.

The more mundane usage of the reed was connected to writing. The reed's cultural significance is emphasized by its use as both an instrument for writing and the material for making papyrus.

Music is also an earmark of culture. Reeds of different lengths are put together to form the panpipe, or syrinx. The Greek nymph Syrinx was lasciviously pursued by the satyr Pan and changed into a reed to escape violence.

The Babylonian creation myth called the *Enuma Elish* envisions a primeval time before reeds grew. Used for building houses and boats, the reed would become an essential cultural artifact for the ancient marshland dwellers of southern Iraq. One version of the creation describes the dragon slayer Merodach (Marduk) laying a reed upon the surface of the water and pouring dust upon it to create humankind.

The Sumerian custom of human burial was called “laying the body in the ‘reeds of Enki,’” Lord of Earth. This might refer to placing a corpse in a small reed boat to float downstream into the canebrakes. The late author Philip Coppens in his book *The Canopus Revelation* stresses the cultural importance of the reed: “Throughout history, the center of worship of Enki in Eridu was the reed hut, even though it was surrounded by impressive temples. The reed hut was the original temple and it is important to note that despite technological advances, at the core of the religious belief, a simple hut remained. It shows that the Sumerians never forgot where they came from.”

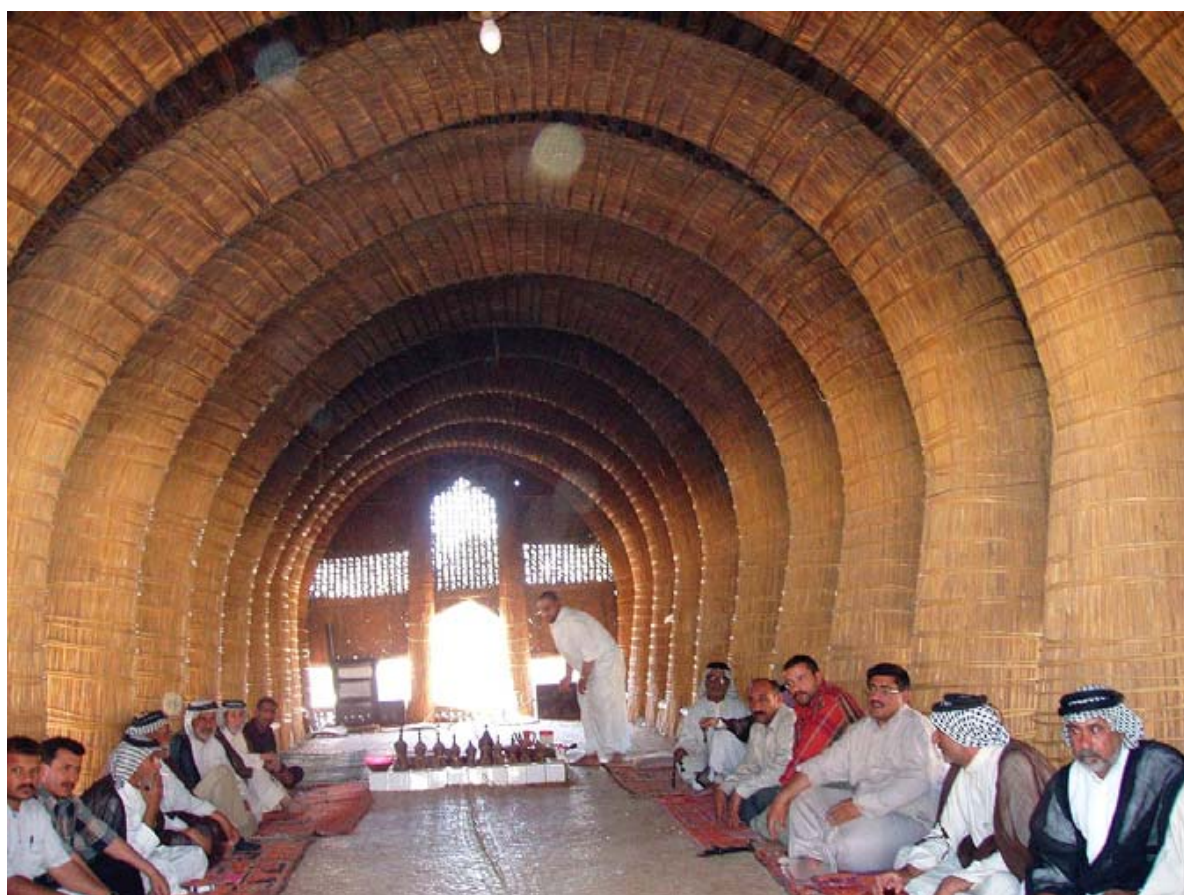


Figure 9. Temple-like reed guesthouse, or mudhif, in southern Iraq (Mesopotamia).

The Japanese creation myth says that the first object to arise out of the ocean of chaos was a reed named Kunitokotachi, the

eternal ruler of land. In Philippine mythology the first man and woman named Sikalak and Sikabay came out of a split bamboo reed. In China the bamboo was a symbol of longevity and was one of the Four Noble Plants. Its fiber was also used to make paper.

Given the variety of geographical locations across the globe for the “place of the reeds,” we may conclude that it is much more than a reference to flora. Ultimately the reed or bamboo designates a place of high culture and ancient wisdom—the sort of location where astronomer-priests would normally scan the heavens for doorways through which the soul could make its passage to the afterlife. For the Hopi Indians of Arizona the reed certainly represents migration, a vast journey across either an ocean of salt water or an ocean of stars.

Whether used for houses, boats, ropes, writing implements, paper, musical instruments, or passageways to higher dimensions, the reed resonates through the winds of time, playing upon our imagination.

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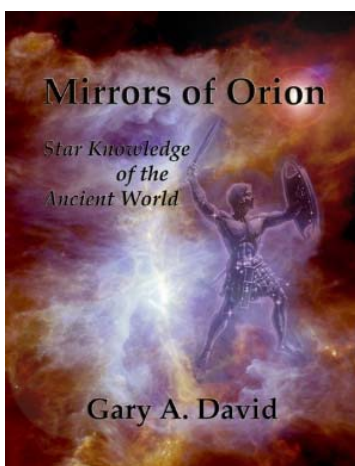
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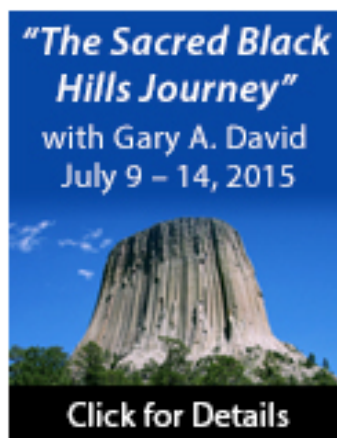
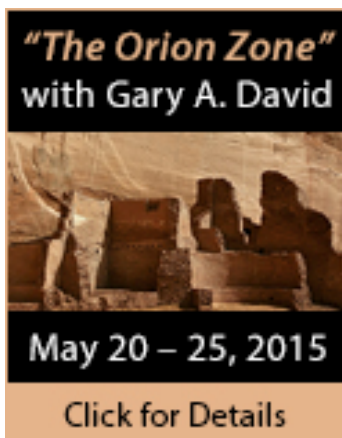
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Gary A. David is an author, independent researcher, and archaeo-astronomer. For over twenty-five years he has studied the archaeological ruins and rock art of the American Southwest. His nonfiction books explore Hopi mythology, star knowledge, and rituals, along with the traditions of other ancient cultures in Arizona and New Mexico.

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Mayan Women and the Coiled Snake Headdress

By Leonide Martin

The coiled snake headdress is a significant artifact connected with Mayan women, both ancient and modern. Images of ancient Mayan women wearing this distinctive headdress have been found carved on stone monuments, painted on ceramics and murals, and drawn in screen-fold bark paper books called codices. Similar headdresses are worn today by Mayan women who practice healing and midwifery in the tradition of the goddess Ix Chel. Every village has its *curendera*, a medicine woman who uses plant-based remedies for a wide variety of conditions, ranging from respiratory and intestinal ailments to spiritually-caused illnesses such as *mal ojo* or evil eye. For all these practitioners of Ix Chel medicine, the coiled serpent holds special significance.



Figure 1. The coiled snake headdress

Snakes are a powerful symbol among the Maya. In their primal form, snakes represent the surge of life force that brings all things on earth into manifestation. One who has mastered snake energy controls forces of creation and destruction, and understands the secrets of existence. Snakes are connected with water and the rainy season, a time of returning fertility as soils become ready for planting. The coiled snake headdress is worn by Ix Chel in her moon goddess aspect, associated with women's menstrual cycles and resultant fertility. Among a group of contemporary Mayas living near Lake Atitlan in Guatemala, the womb is visualized as a coiled snake. The moon goddess frequently pours water from a jar, symbolic of women's fecundity and the watery nature of pregnancy and childbirth.

Ix Chel appears as a healer wearing the coiled snake headdress in both young and old goddess forms. Images of these goddesses appear in both the Madrid and Dresden Codices, screen-fold books full of hieroglyphs and illustrations painted by the Postclassic Maya, probably in the 15th-17th centuries. Of the thousands of hieroglyphic manuscripts painted by the ancient Mayas, only four are known to have survived: The Madrid, Dresden and Paris Codices, named after the cities where they are currently housed, and the Grolier Codex discovered in a cave in Chiapas in the 1960s. The codices are concerned with astronomical phenomena, such as lunar and solar eclipses, calculating Venus and other planetary cycles, and the 260-day sacred calendar or *tzolk'in*, which interacts with the 365-day solar calendar or *haab*, to create repeating 52-year cycles. These almanacs relate the timing of various ritual and secular activities to different calendrical cycles, and

portray women in various everyday roles in the idealized guise of goddesses.

Other connections between Ix Chel and the *tzolk'in* calendar include the duration of pregnancy and the timing for planting maize (corn). The Mam Mayas of highland Guatemala link the earth, the moon, and maize in a sacred trinity which they call "Our Mother." Among the Quiché of Guatemala, the moon governs both women's menstrual cycles and planting the maize crop. The 260-day calendar is used to plan conception and maize planting; both childbirth and harvesting are expected to occur 260 days after conception or sowing.



Figure 2. Ix Chel as healer with coiled snake headdress, carved slate from San Ignacio, Belize (2003). Photo by author, 2015

Ix Chel - The Triple Goddess

While Ix Chel is a triple goddess with three forms - maiden, mother and crone - she wears the coiled snake headdress in only two of these. As the maiden she is called Goddess I in the codices, the young moon goddess. She wears the coiled snake

headdress to signify her powers of healing and intuitive knowledge, her skills at medicine and midwifery, and her ability to control earthly forces. She often has the glyph *sak*, Mayan word for white, in her headdress to indicate visible phases of the moon. Women prayed to her for fertility and successful pregnancy, believed she was responsible for the development of the fetus and determination of its sex. They placed carved images under their bed to sustain pregnancy and provide safe childbirth. Ix Chel's name means "Lady Rainbow" where Ix signifies divine feminine, goddess and woman and Chel means rainbow or translucent light. She is closely associated with water, including lakes, rivers and oceans where it is common to see rainbows. Continuing into modern times, women sleep beside waters and pray for her guidance in dreams.



Figure 3. Maiden Ix Chel, Young Moon Goddess. Dresden Codex, Forstemann version, with permission of FAMSI.

In the form of mother, Ix Chel takes on blended qualities of both moon and earth goddess. She is still called Goddess I in the codices, but given the additional name *Ixik Kab*, which translates as "Lady Earth." Her headdress contains a cotton coil and spindles, both associated with weaving and the dry season. Her headdress may have the sak glyph, linking her to the moon in its waxing aspects and the whiteness of cotton. It is said that her headdress does not contain the coiled serpent because she is too busy as wife and mother to attend to healing needs. She is associated with sexual desire, fertility, motherhood, weaving, the earth and crops. Images in the codices portray her in amorous scenes, some picturing explicit sexual union. She is also depicted with an enlarged pregnant belly, carrying children on her back, and offering burdens that include maize and fish. At times she has a bird perched on her shoulders, which might represent disease or could prognosticate a coming astrological sign. Ethnographic accounts have reported Maya beliefs that the waxing moon brings illnesses such as infections, tumors or pustules.

Ixik Kab - Ix Chel has a roving eye, depicted in codices paired with many different male figures. These sexual unions represent planetary and stellar conjunctions, and relate to contemporary folktales that describe the Moon - Earth Goddess as a deity with many romantic partners. The moon has many lovers because it moves rapidly through the sky, frequently encountering planets as it circles around. These folktales tell that the young Ix Chel was independent and headstrong, and eloped to marry the Sun God. But she would not obey him, so he got angry and mistreated her until she ran away with the Morning Star God (Venus). Following his celestial movements, she hid much of the time from her angry husband. Soon the

Morning Star God became weary of her refusal to obey him and he locked her up, but she escaped and ran away with the Vulture God. The Sun God heard about this and planned to retrieve her by covering himself in a deer skin, pretending to be dead. When the vultures came to eat, the Sun God grabbed one by the wing and was carried to the house of the Vulture God. They fought furiously, but the Sun God won and took Ix Chel back. His jealousy wearied her again, and they quarrelled causing the heavens to thunder and shoot bolts of lightning to earth. In his anger, the Sun God took away Ix Chel's brilliant rainbow colors and left her with only the pale light of the moon.

Ix Chel as moon mother appears in an incised ceramic vessel now in the American Museum of Natural History. On the vessel, a large snake with mirrors on its body loops around many images. One shows a lunar crescent enclosing the Moon Goddess holding a rabbit. She wears a short latticed bead skirt and her headdress contains maize foliation, merging her with the Maize God and reiterating her fecundity. In Maya folklore, Ix Chel took her pet rabbit (symbol of fertility) and hid herself in the moon to escape the Sun God's fury. She wanders the night sky making herself invisible whenever her husband shows his fiery head. During the dark days of the moon, she rests from her travels. When the moon is full, you can see her sitting in the moon holding her rabbit while she watches over the earth, taking care of women and children and guiding healers.

In her crone aspect, Ix Chel is often called aged Goddess O, explicitly named in codices as *Chak Chel*. She wears the coiled serpent headdress in both her life-giving and destructive forms as a Grandmother Earth Goddess of the moon, rain, medicine and death. The serpent headdress signifies her abilities in medicine, healing, intuitive wisdom and spiritual powers. She

often functions as the aged female curer (curendera), diviner and midwife who also eases people in their dying process, absorbing bodies of the deceased into her physical body, the earth. This is a role still frequently undertaken by old women in Mesoamerica. Chak Chel - Ix Chel has many attributes, portrayed in codices as a beneficent water goddess frequently paired with the rain god Chaak, as the female member of the creator couple paired with Itzamna, and as a world destroyer shown with bestial characteristics and death symbols.



Figure 4. Old Moon Goddess, Beneficent Chak Chel. Dresden Codex, Forstemann version, with permission of FAMSI

Chak can mean either red or great, evoking Chortí images of the full moon with a red glow as a sign of heavy rains. Chel means rainbow or arch of heaven, so the Chak Chel name could be the "red rainbow moon," another image of the rainy-season moon. Depictions in codices show Goddess O wearing a coiled serpent

headdress and holding an overturned water jar pouring water. This symbolizes the connections between rain and serpents; when the serpent rainbow surrounds the moon it signifies there will be rain.

In her beneficent aspects, Chak Chel pours water from a clay pot shaped like a womb onto the earth to prepare soils for planting and restore the waters of lakes and streams. This symbolizes her pouring of blessings and healing onto the world. In two scenes from the Madrid Codex, Chak Chel emits water from her pelvic region and armpits, variously interpreted as depicting the rush of amniotic fluid before childbirth or the symbolic power of menstrual blood and body fluids to bring fertility. This aspect of the crone goddess is associated with the waning moon.



Figure 5. Old Moon Goddess Destructive, Chak Chel. Dresden Codex, Forstemann version, with permission of FAMSI.

In her destructive aspects, Chak Chel has monstrous appearance with sharp claws and a skirt full of crossed bones. Her clawed hands and feet seem to be those of a jaguar, and sometimes she has a jaguar-spotted eye. When pouring water in this aspect, she sends forth storms, floods and hurricanes. One depiction in the codices shows her pouring huge amounts of water in collaboration with a serpent, thought to represent the deluge that destroyed the second Maya creation of mud people. Another dangerous aspect pictured in the Dresden Codex shows Goddess O as the new moon threatening to eclipse the sun. She pours rainwater marked with glyphs referring to an 1,820-day cycle, the cycle associated with solar eclipse images in the Paris Codex. There is increased incidence of solar eclipses during the new moon, and the Mayas feared that eclipses might bring destruction to the world.

The Legacy of Ix Chel and the Coiled Snake Headdress

Ix Chel in her aspects as healer wearing the coiled snake headdress continues to wield strong influence in Mesoamerica, with recent branching to North America and Europe. Traditional Maya medicine is still widely practiced in villages, brought to the attention of contemporary healers through the work of Dr. Rosita Arvigo. Rosita's healing career started as a Doctor of Naprapathy (similar to Chiropractic) in the USA. After moving to Belize she met Don Elijo Panti, perhaps the last great *h'men* (one who knows) trained in ancient Mayan knowledge. She apprenticed with him for 13 years and devoted her life to preserving traditional Maya healing. She has lived among the Maya in San Ignacio, Belize for the past 35 years, where she cataloged and preserved thousands of healing plants and trees of Belize through her work with Dr. Michael Balick of The New York Botanical Garden and the Belize Ethnobotany Project (1987-1996.)

Rosita learned about Ix Chel from Don Elijio, and was immediately fascinated by this Goddess of the Americas. She named her tropical homestead in Belize the Ix Chel Farm and later founded the Ix Chel Tropical Research Centre, developing Maya Abdominal Therapy and the Maya Spiritual Healing Association under the Goddess' patronage. Many healing practitioners from around the world come to study in Dr. Arvigo's programs, then bring these ancient remedies and skills into their own practices. According to Rosita, no modality she found in over four decades of specializing in women's care has been as effective as the Maya abdominal massage and steam bath system. Ancient midwives on the island of Cozumel, sacred to Ix Chel, used pelvic and abdominal massage to center the uterus, re-position a fetus and strengthen uterine ligaments and muscles. This allowed for an unimpeded flow of *chu'lel* (vital force or chi).

Cozumel Island, called Cuzamil in ancient times, holds an Ix Chel temple sanctuary for women, abandoned during the 10th century. Maya women went to Cuzamil for training in healing and women's mysteries, and every woman sought to make two pilgrimages in her lifetime, at menarche and menopause. Thousands made this pilgrimage, traveling by canoe from present-day Playa del Carmen, a treacherous 12-hour journey. Today in Yucatan, this crossing, La Travesia, is re-enacted each May with canoes from Tulum to Cozumel. In 2008 a Canadian journalist described this "remarkable cultural, spiritual and theatrical experience called the Sacred Mayan Journey" as the recreation of the ancient Cuzamil pilgrimage lost for over 500 years. Wearing a coiled snake headdress, a modern representative of Ix Chel gave her message to pilgrims as they complete the sacred journey.

Dr. Arvigo's organization of Maya Abdominal Therapists makes a semi-annual pilgrimage to Cozumel Island offering gratitude and prayers to Ix Chel, their patroness. Before their research, publishing images and articles, and passing down ancient teachings, Ix Chel with the coiled snake headdress of healer-midwife was unknown to all but a small group of Mayan healers. Now according to Rosita, "in keeping with the Maya promise of a resurgence of the Divine Feminine Principle after 2012, she has been enthroned in her former glory. . . assuring that Ix Chel is never again a forgotten Goddess."



Figure 6. Shrine of Ix Chel on Isla Mujeres, sacred pilgrimage island near Cozumel. Photo by author, 2009.

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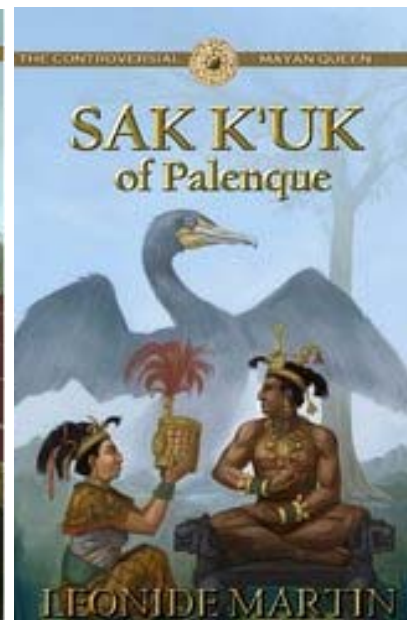
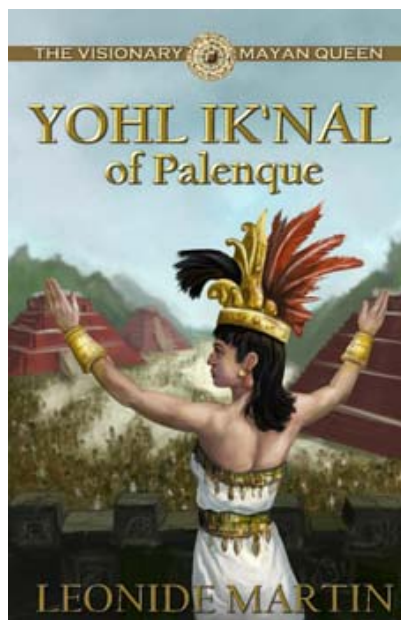
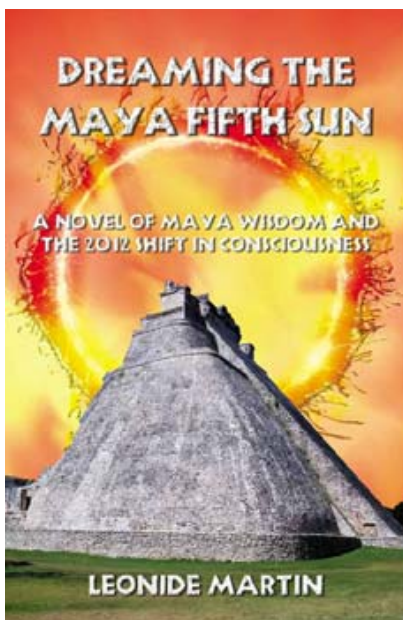
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About the Author

Leonide Martin is a retired California State University professor, former Family Nurse Practitioner, and currently an author and Maya researcher. Her books bring ancient Maya culture and civilization to life in stories about both real historical Mayans and fictional characters. She has studied Maya archaeology, anthropology and history from the scientific and indigenous viewpoints.

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The Mystery of Obelisks

By Scott Onstott

Stories of tall, narrow four-sided tapering stone monuments capped with pyramid-like forms are fascinating—especially the dramas of how these great masses were transported and raised. What I intend to introduce you to in this essay is a great mystery, one encoded in the present-day locations of obelisks.

The ancient Egyptian culture invented the *tekhen*, something the Greek historian Herodotus recorded as a pointed pillar, which in Greek is *obeliskos*—forming the basis of our present word obelisk. The oldest obelisk still in its original position is in the ruins of Heliopolis, Egypt. The 120-ton obelisk of Senusret I is the only surviving artifact of this ancient Sun City. The ancient Egyptians believed the obelisk form literally housed part of their Sun god Ra's spirit. It has been said that obelisks might be an architectural version of Sun pillars¹, a visual phenomenon created by sunlight reflecting off ice crystals in the atmosphere that can resemble vertical pointed pillars in the sky.

Another fascinating atmospheric phenomenon, popularly known for centuries as the *Lighthouse of Maracaibo*, is an epic display of lightning centering on a point where the Catatumbo River empties into Lake Maracaibo in Venezuela. The phenomenon consists of almost continuous electrical discharges between 2 km and more than 10 km in height. Wind, seeping methane, and uranium in the bedrock have all been advanced as possible explanations but no one really knows why this mega light show goes on upwards of 160 nights per year, 10 hours per night, and up to 280 times per hour² in this specific location.

The Lighthouse of Maracaibo is 6666 miles from Heliopolis. Is the obelisk of Heliopolis acting as some kind of acupuncture needle in the Earth? Let us set aside the question of units of measure until later and simply appreciate this resonance with repeating digits.

Thinking more about lighthouses, I drew a line in Google Earth from the sole obelisk in Heliopolis to the location where the ancient Lighthouse of Alexandria once stood, where a replica now stands. I continued the line to see if it would hit anything else of significance and discovered something amazing—the alignment continues to the George Washington National Masonic Memorial, which is another replica of the Lighthouse of Alexandria. This lighthouse is located in Alexandria, Virginia and measures 333 feet in height. The Scottish Rite of Freemasonry has 33 degrees, which also fits this pattern of repetitive digits.

Alexandria is a suburb of Washington DC, where America's most famous obelisk, the Washington Monument stands approximately 555.5 feet or 6666 inches tall (see my article entitled, "Mathematical Encoding in the Great Pyramid"³ to learn how this measure is encoded in the pyramid). Rather than a monolithic piece of stone, the Washington Monument is a work of both operative and speculative masonry⁴. Curiously, the Washington Monument is 333.333 km from the modern obelisk-like architectural spire atop the Bank of America Tower in New York City.



Figure 1. Distance between the Washington Monument and Bank of America Tower

The Lighthouse of Alexandria, Egypt is 3333.33 km from the center of the Ménéac alignments, the most well known of the standing stones in Carnac, France. Thousands of prehistoric stones marching across the landscape resemble undressed obelisks, needling the Earth in long rows. Perhaps the ancients practiced an Earth science we can only guess at today. The alignment between the Heliopolis obelisk and the two Lighthouses of Alexandria (ancient and modern) is on a far grander scale and I suppose it is probably symbolic rather than acting as a possible waveguide for telluric energies, but who really knows?

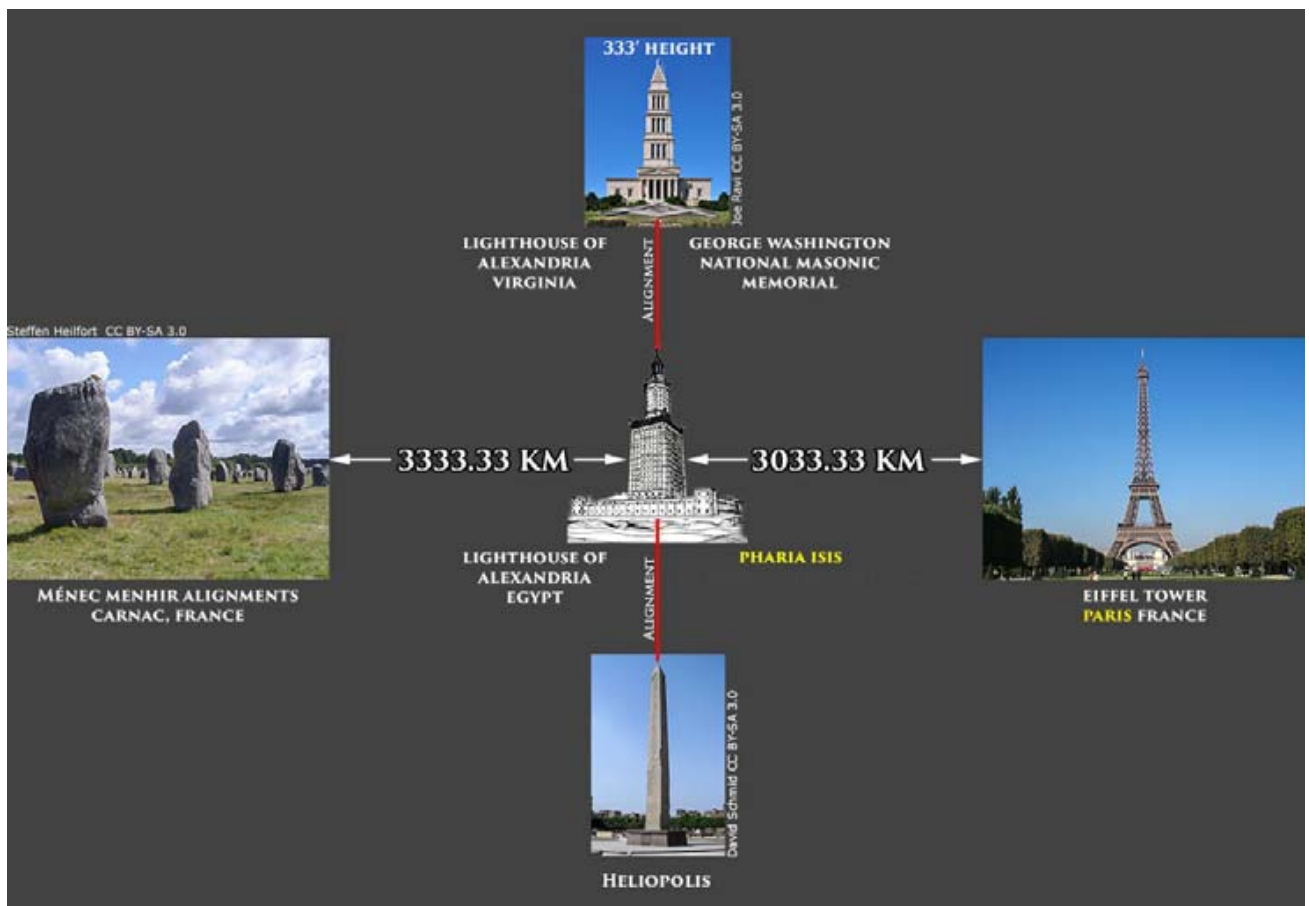


Figure 2. Monuments in relation to the Lighthouse of Alexandria, Egypt.

Incidentally the center of the Ménez alignments in Carnac is 6666.6 km from the Freemason building in the International Peace Garden on the US/Canada border. This enigmatic building was constructed literally as the square and compass emblem of freemasonry, perceptible only when seen from above. The Freemason emblem building is located at 100° 3' 33.33" west longitude.



Figure 3. Distance between the Freemason Emblem building and the Menec Menhir Alignments

The distance from the Lighthouse of Alexandria, Egypt to the Eiffel Tower in Paris is 3033.33 km. This is especially interesting in light of Graham Hancock and Robert Bauval's research revealing that the name Paris may indeed come from Pharia-Isis, a name used to identify the Lighthouse of Alexandria by the Greeks in antiquity⁵. The Eiffel Tower can be thought of as an iron obelisk or lighthouse symbolizing Paris and even France itself. The annual Bastille Day fireworks emanating from the Eiffel Tower are certainly spectacular and qualify it as a literal Pharia-Isis Lighthouse.

The mathematical constant e , (approximately 2.71828...) is of eminent importance in mathematics⁶, being the base of the natural logarithm. I discovered that the distance from the Eiffel Tower to the church of La Sagrada Familia in Barcelona is e million feet. The spires of Gaudi's famous structure resemble a

forest of obelisks, each one capped with a Sun disc. That’s funny because the Sun’s circumference is **e** million miles⁷!

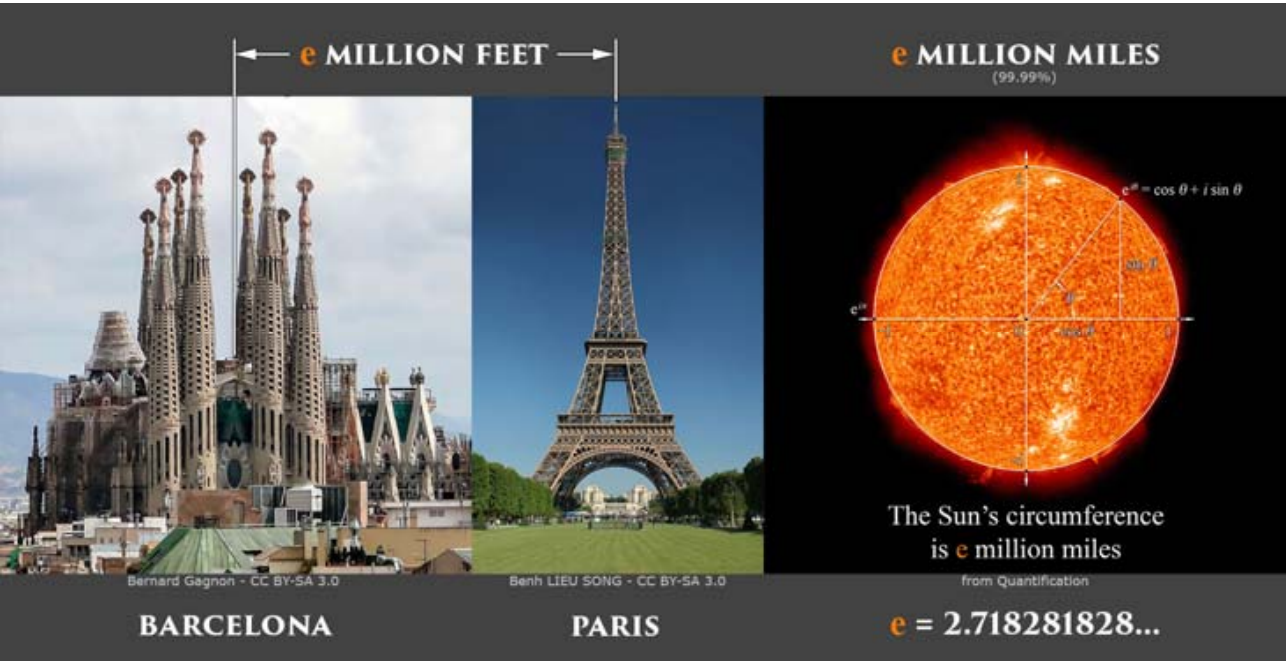


Figure 4. The mathematical constant ‘e’

There is one ancient Egyptian obelisk in Paris at the center of La Place de la Concorde. This obelisk came from the Temple of Luxor in Egypt, some 33° distant as the crow flies. Robert Bauval realized there is an uncanny similarity between the 6° bend in the Louvre/Historical axes of Paris and the 6° bend in the Luxor/Karnak temple axes in Egypt,⁸ but that is another story. Suffice it to say that it is especially appropriate that the obelisk in Paris came from Luxor.

The Luxor obelisk is 666 meters away from the center of the large round water basin in the adjacent Tuileries Gardens. If the Luxor obelisk is symbolic of a lingam then you might think of the round basin as a yoni. The round basin represents the holy of holies in Solomon’s Temple of Jerusalem, according to the analysis shown in my film, *Secrets In Plain Sight Volume 1*. It’s curious also that Paris is 3333 km from Jerusalem⁹.



Figure 5. Distance between the Luxor Obelisk and the Round Basin of Tuileries Gardens

Let us follow a new trail starting at the round basin that will lead us to more obelisks. The distance from the center of the round basin in the Tuileries Gardens to the rond-point of the cathedral of Santiago de Compostela (the terminus of the traditional Catholic pilgrimage) is 666.66 miles.



Figure 6. Distance between Santiago de Compostela and the Round Fountain of Tuileries Gardens

The distance from the round basin to Bugarach Peak near Rennes le Chateau in southern France is 666.66 km. Bugarach Peak has long been a site of new-age pilgrimage.

“For decades, there has been a belief that Pic de Bugarach, which, at 1,230 meters, is the highest in the Corbières mountain range, possesses an eerie power. Often called the “upside-down mountain” – geologists think that it exploded after its formation and the top landed the wrong way up – it is thought to have inspired Jules Verne’s *Journey to the Centre of the Earth* and Steven Spielberg’s *Close Encounters of the Third Kind*. Since the 1960s, it has attracted New Agers, who insist that it emits special magnetic waves.

Further, rumors persist that the country's late president François Mitterrand was transported by helicopter onto the peak, while the Nazis, and later, Israel's Mossad, performed mysterious digs there. Now the nearby village is awash with New Agers, who have boosted the local economy, though their naked group-climbs up to the peak have raised concerns as well as eyebrows."¹⁰

If you draw a line from the rond-point of the cathedral of Santaigo de Compostela in Spain through Bugarach peak, it continues directly to the Sallustiano obelisk at the top of the Spanish Steps in Rome. The distance from Bugarach Peak to this obelisk is 33,003,300 inches. The Sallustiano happens to be an ancient Roman copy of an Egyptian obelisk.

The most famous obelisk in the city is of course the one standing in St. Peter's square in the Vatican. Erecting this obelisk was one of the greatest engineering feats of the Renaissance, requiring some 140 horses and 800 men who barely managed to hoist it into position¹¹.

On the opposite end of the spectrum, the enigmatic Edward Leedskalnin, who built Coral Castle in the early 20th century, claimed to have lifted megaliths into place all by himself using a mysterious magnetic technology based on ancient Egyptian science. While it is certainly unexpected that the distance from the center of Coral Castle to the Vatican obelisk is exactly 330,330,000 inches, Coral Castle is located in US zip code 33033 (zip code 33333 doesn't exist, by the way). The coincidences with repetitive digits, and particularly with threes, keep piling up!

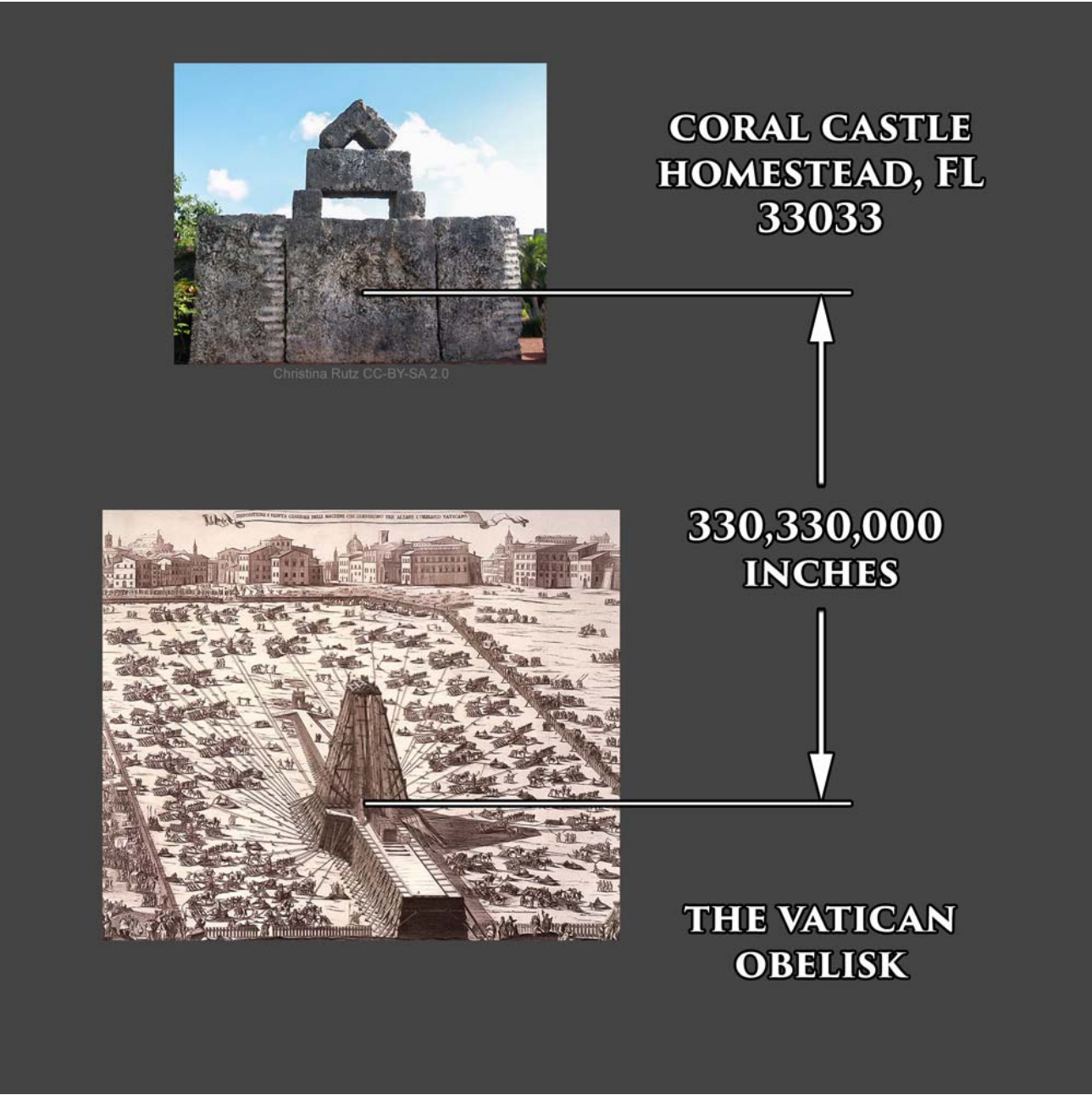


Figure 7. Distance between Coral Castle and the Vatican Obelisk

The largest standing ancient Egyptian obelisk in the world is in Rome, in front of the Lateran Basilica, seat of the Bishop of Rome (aka the Pope). This obelisk originally came from Karnak and was paired with another matching obelisk, both of which were moved to Alexandria in antiquity. The first ended up in Rome and the second was moved to Istanbul several generations later by Roman emperor Theodosius I. Drawing a line starting at the obelisk in Istanbul through its sibling in Rome, the line extends all the way to Madrid. Specifically this

alignment bisects the ancient Egyptian Temple of Debod¹² in central Madrid, which was moved there from Aswan in the mid-20th century. Rome is almost exactly¹³ at the midpoint of this alignment between Istanbul and Madrid. What are the chances that these cities and monuments within them should line up so perfectly?



Figure 8. Alignment between Temple of Debod, Lateran Palace and Obelisk of Theodosius

The most famous of all ancient Egyptian obelisks would have to be the matching pair of “Cleopatra’s Needles” as they are known—even though they have nothing to do with the intriguing final Pharaoh and were erected in Heliopolis thousands of years prior to her birth. One of Cleopatra’s Needles is now in New York City’s Central Park adjacent to the Met (which contains the Temple of Dendur, also from Aswan). The distance from Cleopatra’s Needle in NYC to Bugarach Peak is 3303.33 nautical miles.

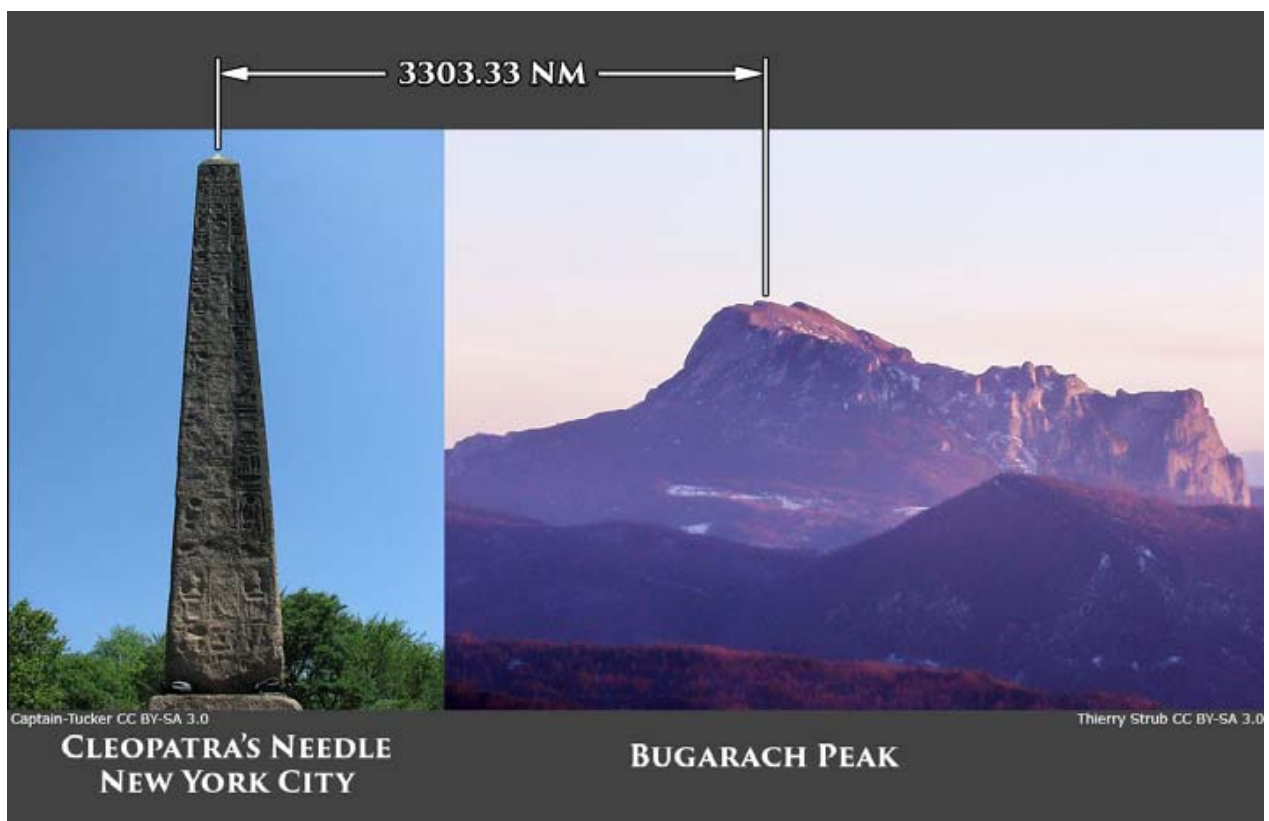


Figure 9. Distance between Cleopatra's Needle and Bugarach Peak

The sister Cleopatra's Needle currently rests in central London on the bank of the Thames, a river known upstream as the Isis. The needle in London is located 3333.33 km from where it once stood on the harbor wall in Alexandria for nearly two millennia, not far from the famous aforementioned Lighthouse.

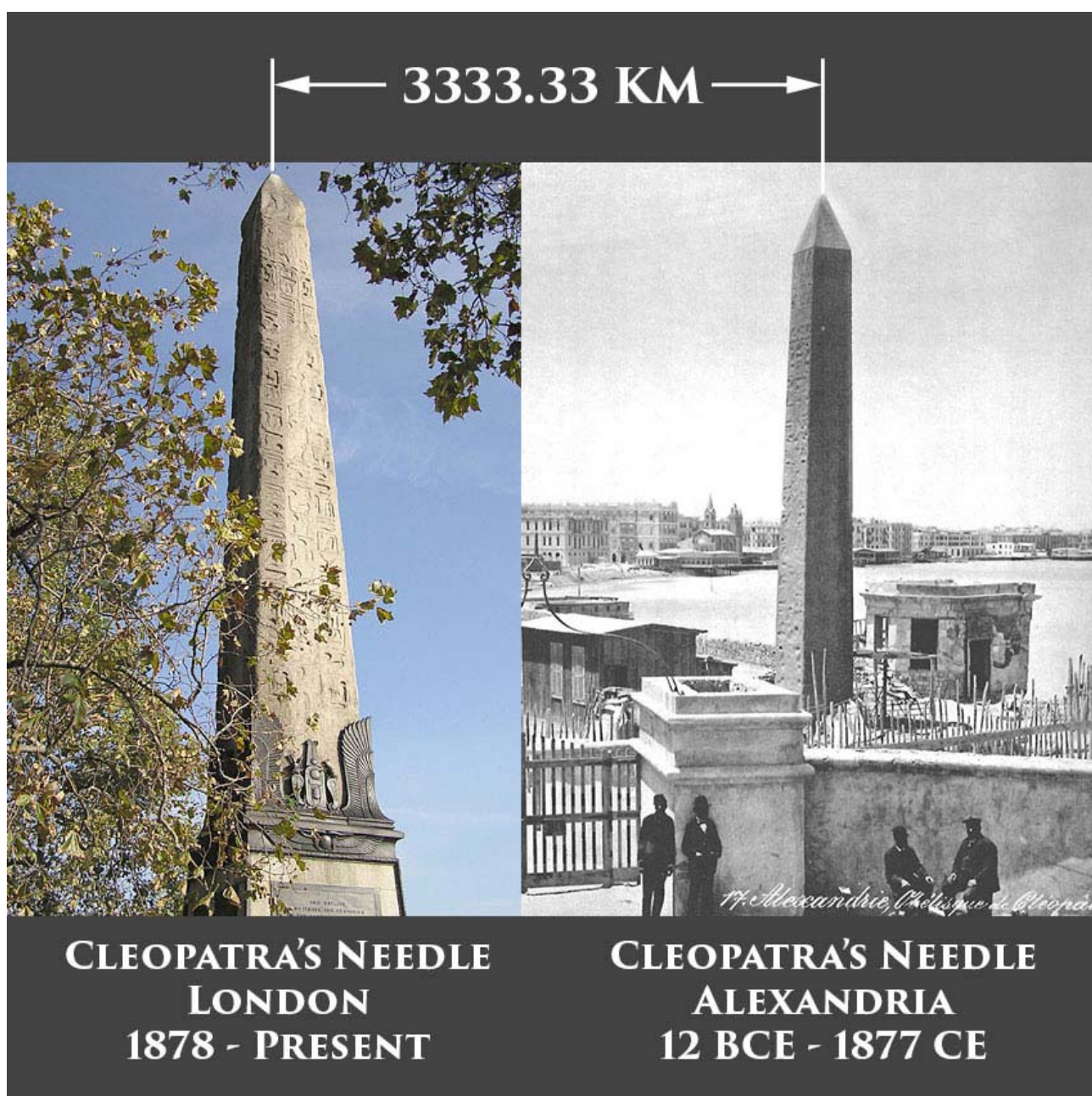


Figure 10. Distance between Cleopatra's Needle in London and Cleopatra's Needle in Alexandria

In my numerical and metrological research I have come to understand that resonances with repetitive digits occur in various systems of units (inches, feet, miles, kilometers, and nautical miles) because the dimensions of the Earth—the basis of sacred geometry, define each unit.

The Sun is 333,000 times more massive than the Earth¹⁴. There are 333 million cubic miles of water on Earth. Only 3% is in the atmosphere and 0.3% of that is fresh water on the surface.¹⁵ How can this be, and why are the numbers so perfect?

Is it all evidence of a vast conspiracy spanning the centuries or do you take this as evidence of deep numerical patterning in the cosmos itself? Could both be true simultaneously? Who are the encoders? What does their encoding reveal? These are some of the many questions I enjoy exploring in my work at www.secretsinplainsight.com.

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End Notes

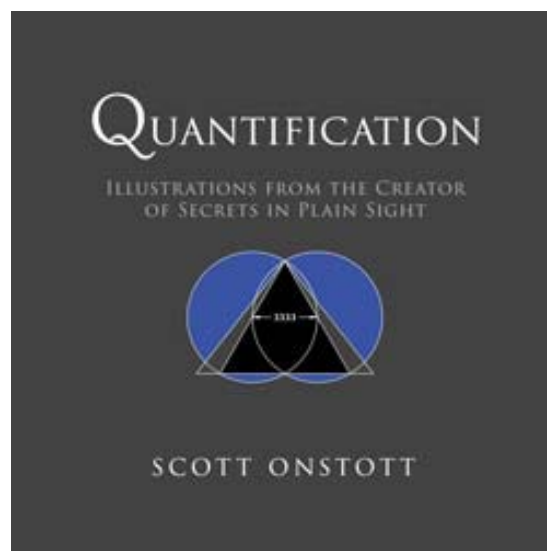
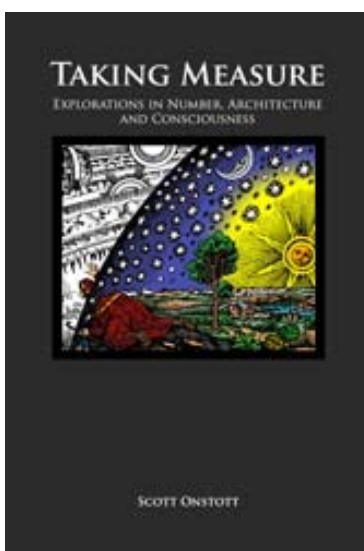
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12. This alignment was discovered by Kevin McMahon: <http://peacegardensecrets.com/2014/05/>

13. The distance from the Temple of Debod in Madrid to the Lateran obelisk in Rome is 99.97% equal to the distance from the Lateran obelisk to the obelisk of Theodosius in Istanbul.
14. <http://nssdc.gsfc.nasa.gov/planetary/factsheet/sunfact.html>
15. <http://water.usgs.gov/edu/earthwherewater.html>

About the Author

Scott Onstott is the creator of the Secrets In Plain Sight video series, an inspiring exploration of great art, architecture, and urban design unveiling the unlikely intersection of geometry, mysticism, physics, music, astronomy, and world history. Secrets In Plain Sight Volume 1 has more than 4 million views to date. Scott is the author of 11 exoteric books on architectural software and 4 esoteric books. He recently published Quantification, a book of color illustrations highlighting patterns in the Great Pyramid, the human body and in the Earth, which also reveals uncanny distances between sacred sites. Scott Onstott has a degree in Architecture and worked for a decade designing corporate interiors in San Francisco before becoming an independent teacher, author and filmmaker.

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Ancient Acoustic Artifacts and Communication with the “Gods”

By Gary Evans

In this article, I will introduce the subject of Archaeoacoustics and ancient “musical instruments”. As we will see, these can be used in conjunction with a number of ancient sites from around the world.

Archaeoacoustics

Archaeoacoustics is the use of acoustical study within the wider scientific field of archaeology. This includes the study of the acoustics at archaeological sites, and the study of acoustics in archaeological artifacts. Over the last 40 years it has become increasingly obvious that studying the sonic nature of certain areas of archaeology can help us understand ancient cultures. Archaeoacoustics is an interdisciplinary field, it includes various fields of research including: archaeology, ethnomusicology, acoustics and digital modelling. These form the larger field of music archaeology.

One of the leading research groups publishing new papers on Archaeoacoustics is SB Research Group. (SBRG) is a multidisciplinary university project supported by University of Trieste, Italy “that aims to study from 2010 the architecture, geometry, shape and materials of ancient structures in Europe”.

“Archaeoacoustics is an interesting new method for reanalyzing ancient sites, it uses different study parameters to re-discover forgotten technology which operates on the human emotional sphere.” (SBRG).

Research over the last few decades is starting to shed light on the connection between ancient instruments and ancient sites. At Chavín de Huántar, Peru. Miriam Kolar of Stanford University reports in her article, “The Code of the Conch - How the science of sound explained an ancient Peruvian oracle”:

“Archaeoacoustic research—sonic science applied to archaeological evidence—has revealed secrets built into Chavín’s architecture, unlocked by the sound of conch shells that were buried for millennia.”

“Performing a replica shell horn inside Chavín’s galleries, I can feel through my body the resonances between instrument and architecture, a physically and emotionally transformative experience that would have been similarly sensed—but interpreted differently—by humans in the past”.

Purpose and use of ancient conch (pututus) musical instruments.

Chavín de Huántar and the work carried out by Stanford University provide us with a window into the acoustic past. A solid case has been made for the use of certain sound frequencies affecting the human emotional sphere, possibly in conjunction with psychotropic plants. We are generally led to believe that our ancestors were superstitious people who gleaned no real material benefit from their “rituals”. The evidence appears to be slowly eroding this theory. For example, if we combine the work carried out by Stanford with the work carried out by UCLA, it becomes clear that certain sound frequencies are capable of changing regional brain activity. From my own research and experience, I can add, whilst inside certain Egyptian pyramids, being immersed in these sound frequencies has a more pronounced effect than simply listening to the sound frequency on headphones.

To gain a clearer understanding I recommend you listen to a short (2 mins 15 secs) audio clip recorded by Stanford inside Chavin. The web link is provided at the end of this article.

Certain notes produced by the conch shell are amplified by the chamber it's played in. I can say from personal experience, once a stone structure's resonant pitch has been matched, you can feel sound waves entering the body. On the tours I help organise, the first contact people have with this effect can often be very surprising. In this setting the human voice can often sound like a didgeridoo, in the past, Australian guests have looked around for someone playing a didgeridoo! Even though the sound is simply my voice, creating vowel sounds, which are then amplified by the chamber.



Figure 1. An Aztec conch shell trumpeter called a "quiquizoani" in Nahuatl from the Codex Magliabecchi

People of the past may have experienced similar astonishment. Once the initial surprise is out of the way, I explain how altered states can be accomplished. This is where the practice of meditation can help. A quiet mind is key. Many of us have trouble simply sitting in silence; this can act as a barrier to the

effects of sound. Relaxation and attention help to facilitate the process.

Peruvian Whistling Vessels

Another interesting ancient musical artefact is documented in a 1974 article from *The Journal of Transpersonal Psychology*, “Double-chambered whistling bottles: A unique Peruvian pottery form” by Daniel K. Stat.

This article gives the results and conclusions of a seemingly innocent ancient artefact. Archaeologists had previously dismissed these “whistling bottles” as simple entertainment while pouring a drink. However, upon detailed study and analysis the intricacies of design and the acoustic properties have come to light. Human trials were conducted by the Franklin Institute and Hahnemann Medical College of Philadelphia. The sound level and range of frequencies produced by these artifacts was found to alter “heart rate, blood pressure, and respiration”.



Figure 2. A Maya whistle

Conclusions from the above article.

“Is it possible that for thousands of years Peruvian civilization utilized sound to effect psycho-physiological reactions? Perhaps because of a more esoteric approach to life, the Andeans discerned a reality not readily apparent to modern mankind”.

Analysis of worldwide ancient sites with acoustic properties.

Part of my research has centred on investigating the global spread of ancient sites demonstrating acoustic resonance properties. One question I wanted to try and answer was, “did a number of ancient cultures have an understanding of sound and use it for altered states of consciousness?”. Based on my

own experiences at various ancient sites, it has become clear that archaeologists are generally misunderstanding our ancestors. Something they often label as “communication with the gods or spirit world” which is a type of catch all explanation that explains very little. Once the connection between acoustics and ancient sites had been revealed, a pattern could be found around the world. From Egypt to Peru, throughout the Mediterranean, across Europe to Scotland, as well as in the far east including India, a connection between sound and historical locations can be discerned.

Ancient acoustic artifacts and buildings analyzed through the lens of modern science are starting to reveal some tantalizing clues. A number of ancient peoples appear to have had an understanding and sacred science based on resonance and sound frequency. For more on this I suggest you read this fascinating article “The Fall and Rise of Resonance”. This article provides a great overview starting at various cultures and metaphysical beliefs in the Neolithic, which included resonance concepts. These include: The Egyptian Hermetecists, Hebrew mysticism and Gnosticism and the Greek Pythagorean school.

A central tenet of these various schools was the understanding of how to use certain places and sound frequencies. They may have thought of this as contacting the great spirit or their ancestors. Or perhaps they understood more than what we give them credit for. Modern science is revealing that certain areas of the brain “light up” when exposed to certain sound frequencies. Creativity, intuition, deep personal insights, epiphanies of understanding are all possibilities under these conditions.

There is an increasing body of scientific research (references at the end of this article), confirming that many ancient sites were

built with acoustics as a central feature. We may find in time that many other sites like Chavin were built with this in mind. The acoustics features at Chavin seem to have dictated the entire layout of the site, including the diversion of two rivers. A massive task of human labour, planning and endeavor. This tells us something; the result of all this work was considered worthwhile. In the 21st century we also put huge amounts of effort into engineering projects, such as dams; we do this because we can derive a noticeable benefit from all of the work – power to run our homes and machines. Did the people of Peru also gain a noticeable benefit justifying their time and effort? Something we have forgotten or misunderstood?



Figure 3. Chavín de Huántar archaeological site in Peru

Articles on ancient acoustics are now becoming common place in the mainstream press; here is a recent example from October 2014. The International Business Times published an article “Stonehenge Was a 'Giant Echo Chamber to Summon up the Ancient Spirits'”.

The article goes on to say. “Ancient man's greatest monuments were giant echo chambers to create vast soundscapes to speak to the gods, according to new research.”



Figure 4. Stonehenge has been likened to a giant echo chamber

Pyramids in Egypt

I could easily dedicate an entire article to the subject of acoustic chambers inside the pyramids of Egypt. I visit Egypt and the Great Pyramid on a regular basis, (at the time of writing I have been there around 25 times). Great minds and ordinary people have marvelled at the Great Pyramid for thousands of years – was it just a tomb as we are told by archaeologists? One fact that can't be argued is that the main chamber of the Great Pyramid amplifies sound. I expect there are a number of academics who would like to dismiss this fact as a “coincidence” caused by the construction material. They might point out rooms constructed of stone as well as caves produce an acoustic effect. However, there are a large number of engineering features inside the Great Pyramid and surrounding the Kings Chamber that enhance the acoustic effect. Was all of

this time and effort put in for no other reason than constructing a nice sounding room for the pharaohs' body?

Sir Flinders Petrie in his book (8) "The Pyramids and Temples of Gizeh" gives us some tantalizing information in his description of the Kings Chamber and the Great Pyramid.

"On the E. and W. are two immense limestone walls wholly outside of; and independent of; all the granite floors and supporting blocks. Between these great walls all the chambers stand, unbonded, and capable of yielding freely to settlement."

"But the floor of the chamber is raised above the base of the walls; a peculiar arrangement for which some reason must have existed."

Sir Flinders Petrie assumed the free movement design of the King's Chamber was due to settlement. If we combine the free movement with the raised floor, a picture of a chamber designed to resonate freely starts to form. For the purposes of this article I must be brief. I could also talk at length about the acoustic properties of the Grand Gallery leading up to the Kings Chamber. Suffice to say, with dimensions of 8.6 metres (28 ft) high and 46.68 metres (153.1 ft) long, it acts as an amplifier leading into the Kings Chamber. A footstep on the metal ladder at the bottom of the Grand Gallery can be heard in the King's Chamber. An astonishing feature!

The crystal "shrine" at Karnak

At Karnak Temple, which is often referred to as the world's largest temple, although a "temple city" might be more fitting, is a little known outdoor museum. As you enter the main entrance at Karnak head left; once you walk outside the main temple head back on yourself. You will see a ticket booth and a line of Sekmet/Mut statues. The extra ticket is a reasonable

price and allows you to enter an area normally devoid of other tourists. Once inside head towards the back, you will soon see a row of crystal “shrines” as pictured below.

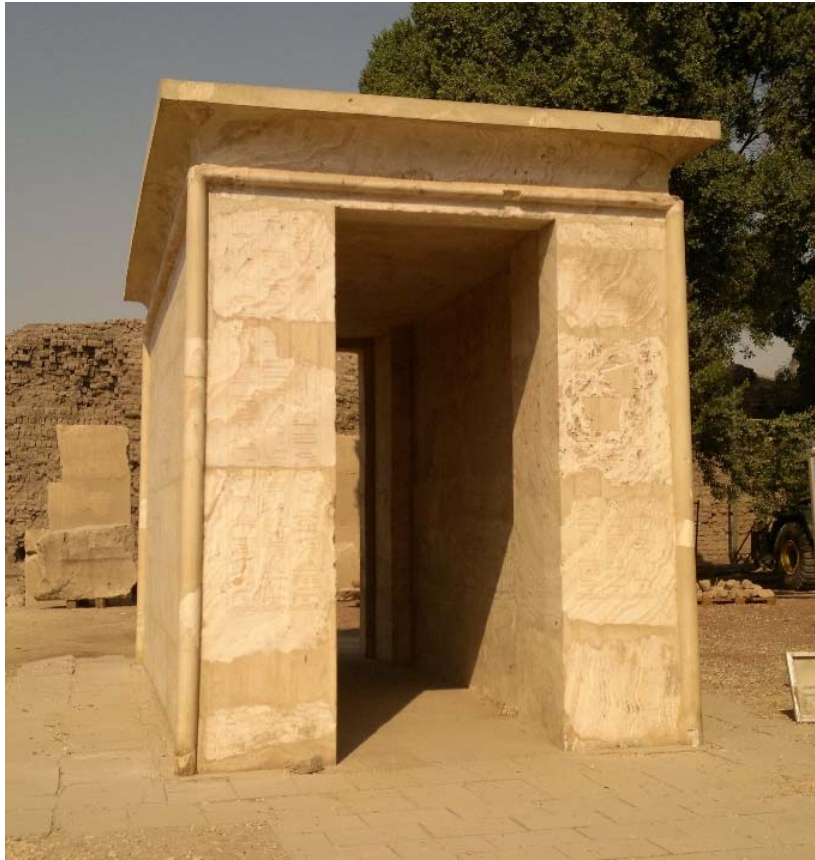


Figure 5. Crystal ‘shrine’ at Karnak

The main “shrine” of interest for acoustical purposes is in the far back corner. These shrines have been re-constructed; originally they would have been solid crystal and must have had incredible acoustics. Even today they sound remarkable and respond very well to the human voice. For anyone with an interest in crystals, the opportunity to stand inside what we can call a “crystal room” albeit with open ends, is very enjoyable. Crystal bowls are used as part of sound therapy at yoga centers around the world. There is a good reason for this, the vibrations from crystal bowls can penetrate inside the body. I would argue, in a similar way to this crystal shrine.

The effects of sound frequencies on the body

For the purposes of this article, I won't go into a long exposé. My main intention for writing about sound and archaeoacoustics is to encourage others to get involved. This is a subject I love, I love experiencing sound for its emotional uplift. Sharing something so meaningful is a true joy, to watch others experience the sites and frequencies as I do, is very touching. Part of the reason I love this whole area is, everyone is aware of how music can affect them emotionally. Certain music can make us feel irritated or angry, other music has the ability to make us cry, with a range of emotions evoked in between the two extremes.

Sound therapy builds on this. I would recommend reading this article based on research conducted at UCLA: "Ancient Architectural Acoustic Resonance Patterns and Regional Brain Activity".

This article illustrates how certain sound frequencies in the 110hz range alter brainwaves and stimulate different areas of the brain. I could write at length concerning the interesting experiences I have had at ancient sites. This includes feedback from groups of people ranging from 20-80 years of age from around the world. Suffice to say, sound therapy is a personal experience and can help each of us in different ways. If I have piqued your interest, I suggest you check the website Meetup for local events, or contact local yoga studios. Sound therapy is a rapidly expanding area in the west, it has been used for thousands of years in the east. In my opinion, sound therapy is a wonderful tool for emotional healing, a subject we seem to have very little understanding of in the west. Give yourself a chance to try it, you might surprise yourself with the positive results.

Miriam Kolar of Stanford very kindly provided me with this quote.

“The necessity of visiting the site in person to understand its particular resonances (both acoustical and personal). Perhaps learning about an archaeological site can be part of a personal journey for understanding. Knowing takes different forms, and means different things depending on context. What we know from an archaeological standpoint is strongly based on describing material evidence (for something about which we can only speculate, albeit make informed interpretations).”

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About the Author

Gary Evans has been studying ancient cultures and Earth mysteries for 20 years. His keen interest in an unfamiliar chapter of pre-history, before Sumeria (3500BCE), has led to the website <http://www.AtlantisEvidence.com> and various lectures around the UK, US and Egypt. He is a regular contributor to international radio shows.

Gary also helps organize and lead tours to some of the most powerful ancient sites around the world. He has become increasingly interested in sound resonance and its potential to change our state of consciousness and often leads toning workshops on location. On tours, Gary leads groups with an “experiential approach” in efforts to help guests “tune in” and experience the sites in a far deeper way. Additionally, Gary actively helps to promote greater awareness of ancient mysteries to the public as the PR agent for a number of bestselling alternative authors.



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Geometric Stone Spheres of Scotland... and Beyond

By Hugh Newman

“Only in the period when Megalithic Man was setting out the sophisticated stone rings has a sufficiently high standard of mathematical knowledge and skill ever been reached before the fifteenth century AD. Even today there are few archaeologists capable of appreciating the underlying geometry.” - Prof. Alexander Thom



Figure 1. Geometric stone spheres. (Photo Credit: Martin Morrison, taken at Hunterian Museum, Glasgow)

Four hundred and twenty geometric stone spheres have been found in the vicinity of Neolithic stone circles in Northern Scotland, with 169 coming from Aberdeenshire alone. Outside Scotland, examples have been found in Ireland at Ballymena, and in England at Durham, Cumbria, Lowick and Bridlington. One was recently spotted by the author over 6,000 miles away that came from an important megalithic pyramid site in South America.



Figure 2. Geometric stone sphere found in Cumbria, England

Most of the Scottish spheres are around 3 inches (7.6 cm) in diameter, with some examples 3.6 inches (9 cm diameter) and date from 3200 BC to 1500 BC. Some show beautiful craftsmanship and symmetry, others show artistic mastery, while some look rough, badly made, or unfinished. However, some of the better preserved examples have a diameters within one millimeter of each another. Most were all discovered within the vicinity of Neolithic monuments known as recumbent stone circles. The type of rock varies from easily

carved sandstone and serpentine, to difficult, hard granite and quartzite. One of the most striking aspects of the spheres is the intricate geometry that appears to show the five Platonic Solids, a long time before Plato was born.



Figure 3. From left: Cube, Tetrahedron, Dodecahedron, Icosahedron, Octahedron

They fit nicely into one's hand and this convenient size saw them described as hunting projectiles, fishing weights, and in 1876, J. Alexander Smith said they could have been attachments to wooden handles to make axe-like weapons. In her exhaustive study of the balls, (in 1976-77 *Proceedings of the Society of Antiquaries in Scotland*), Dorothy N. Marshall replied, "*when one appreciates the skill and time which has been used in the fashioning of these balls, it does not seem possible that the owner would have risked their loss or damage in war or chase.*" As no evidence of damage has been found on them, she might be right. Marshall also relates the theory that the balls may have been used in competitive throwing games, but argues "*if this had been the case, surely more balls would have been chipped.*"



Figure 4. Stone sphere distribution

Several further theories have surfaced since then. In 1914, Ludovic Mann suggested they were used as weights as part of some kind of scales, due to their exact size and geometry. One hypothesis says they were used to roll the megaliths across vast distances. Another theory is that the balls were used as oracles by rolling them on the ground and interpreting the future from both the way they rolled and their positions at rest. Author Laird Scranton noticed some artists rolling similar balls around in a small sand-bowl. He concluded: “..it looks like an artistic hobby (carving the stone balls) likely produced sand-art toys”.



Figure 5. Stone balls used by artists (Photo credit: Laird Scranton)

Recent research has speculated they are representations of pollen, or even atoms. How they would have been able to see microscopic particles like this was not confirmed. They have been described as ceremonial ‘talking balls’, which one would hold whilst speaking in a group.

The best explanation I have heard comes from researcher Jeff Nisbet, who believes they were used by budding megalithic architects as a symbol of their skill of working stone. I think Jeff is on to something here, as they are all following a certain design spec, that stretches all over Scotland (and northern England). Your carved stone sphere represented your current skill-set. Much like a CV or Resume of today, however, the lack of them found in graves may indicate that they were not considered to belong to individuals, so may have been passed on to the new graduates.

The Scottish stone spheres were labelled as “projectiles” for almost a century. Originally they were thought to be Iron-Age Pictish creations, as many of them were found in their territory. However, further discoveries pushed the origins back to at least 2500 BC due to their proximity to stone circles. As Jeff suggested, these strange spheres may have been part of the megalith-builders tool kit. It is the fine carving of precision spirals that resemble many found in megalithic sites such as Newgrange. The famous Towie Stone is the most accomplished sphere, with beautiful workmanship and artistic flair (see pic below).



Figure 6. The Towie Stone

On the other side of the Atlantic, near the incredible megalithic pyramid site of Tiwanaku, a solitary and unique stone sphere was discovered, alongside identical spiral carvings like those we find in Neolithic Britain (and Malta, New Zealand etc). I visited the Tiwanaku museum in La Paz, as part of the annual Megalithomania tour with Brien Foerster in November 2014.

On display was something that took my breath away. It was one of the Scottish stone spheres! It has six knobs on it; the most common style found in Scotland (around 200 in total) and the size and style matched their transatlantic fellow masons eerily perfectly. How did this find its way 6,000 miles across the Atlantic Ocean, down the Amazon, and into the highlands of Bolivia?



Figure 7. Stone sphere in the Tiwanaku Museum in La Paz

On a previous visit to Tiwanaku in 2007, I spotted a double spiral pattern on one of the blocks in the on-site museum that, again, had an uncanny resemblance to Scottish stone carving from the Neolithic era (the original was a quadruple spiral, but the stone broke in two – see Figure 8). It is hard to ignore the megalithic technology present in both these parts of the world. Did the megalithic Scottish stonemasons really make their way to South America in prehistory?

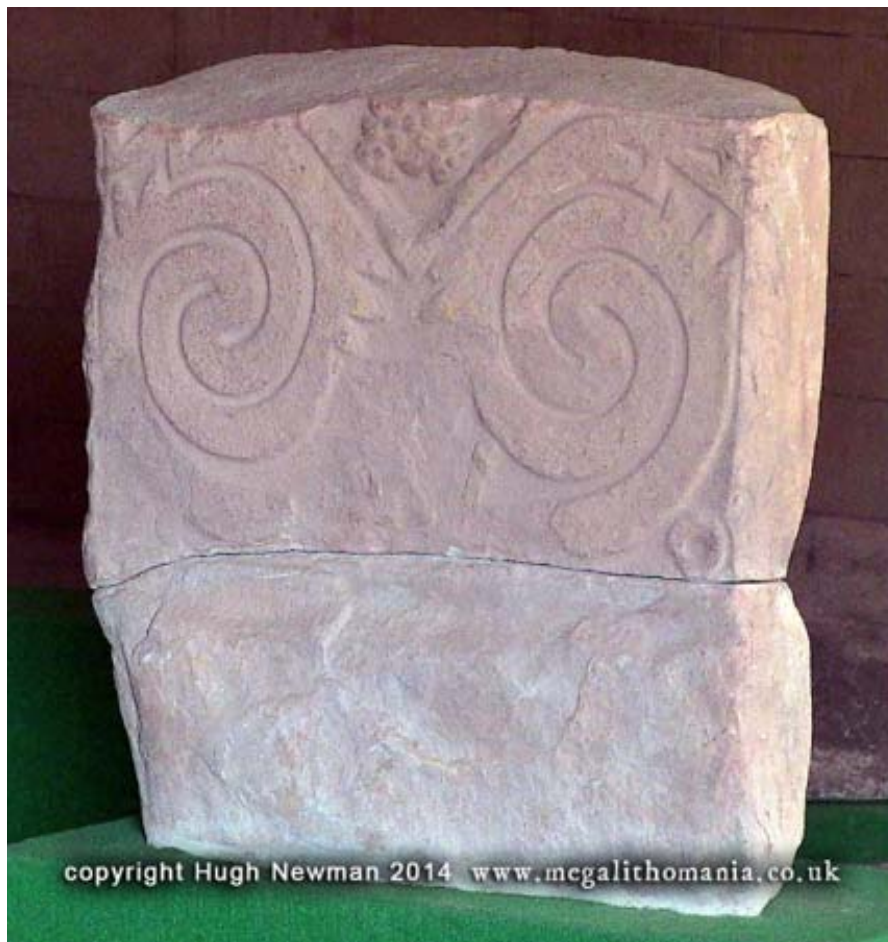


Figure 8. Double spiral pattern on a block in the Tiwanaku Museum

With a geometer's eye, Keith Critchlow, author of *Time Stands Still: New Light on Megalithic Science*, saw something in the spheres that no-one had spotted before: sophisticated 3D geometric forms that look surprisingly close to the Platonic Solids. He saw all five Polyhedra, and intricate combinations of them, in a continuous fashion that suggested they understood, and excelled at 3D spherical geometry. Critchlow writes, "*What we have are objects clearly indicative of a degree of mathematical ability so far denied to Neolithic man by any archaeologist or mathematical historian.*"



Figure 9. A stone cube-octahedron

All five platonic solids are represented: octahedron, icosahedron, dodecahedron, tetrahedron, and cube. There is also a cube-octahedron (see Figure 9.), where both these solids 'nest' within each other. "Nesting" was noted by Plato, and is integral in studying the liberal arts, and shows they were experimenting with various geometries. The Greeks taught that these five solids were the core patterns of physical creation. Four of the solids were seen as the archetypal patterns behind the four elements (earth, air, fire, and water), while the fifth was held to be the pattern behind the life force itself, the 'ether'. The fact that many of them are exactly the same size (with 1mm difference), does also suggest a standard unit of measure was being used, much like Alexander Thom's Megalithic Yard, but on a much smaller scale. However, many of them were not 'perfect' Platonic Solids, rather very close approximations showing obvious variations in the stonemasons skills. This

variation can be seen on these three spheres on display at the British Museum, London.



Figure 10. Three stone spheres on display at the British Museum, London

Recently, a stone sphere was found at the Ness of Brodgar on the island of Orkney, Scotland, a Neolithic settlement covering 2.5 hectares (6.2 acres) between the Ring of Brodgar and the Stones of Stenness. York University archaeologist Professor Mark Edmonds stated "*The density of the archaeology, the scale of the buildings and the skill that was used to construct them are simply phenomenal.*" Other spheres had been found on Orkney previously, but this new discovery made me question if this settlement was the first "megalithic university" of the British Isles (it is at least 500 years older than Stonehenge). Was it here the megalithic yard was devised, where the stone spheres were manufactured, and a major center of learning thrived in the ancient world?

"London may be the cultural hub of Britain today, but 5,000 years ago, Orkney was the centre for innovation for the British isles. Ideas spread from this place. The first grooved pottery, which is so distinctive of the era, was made here, for example, and the first henges – stone rings with ditches round them – were erected on Orkney. Then the ideas spread to the rest of the Neolithic Britain. This was the font for new thinking at the time."



Figure 11. Stone sphere found on Orkney. (Photo credit: Orkney Archaeology)

The number of knobs on the objects ranges from 3 to 160 - quite a remarkable feat considering their size. *"All show an appreciation for symmetry in the design"* said Alison Roberts, curator at the museum. She is right, because one example is [14-sided](#), corresponding to a form with two opposite hexagons, each surrounded by six pentagons. However, Dr. Alison Sheridan of the National Museums of Scotland questions the evidence for advanced geometry. She says that the interpretation *"fails to take into account their archaeological background, and fails to explain why so many do not have the requisite number of knobs! It's a classic case of people sticking on an interpretation in a state of ignorance. A great shame when so much is known about Late Neolithic archaeology."*

Alexander Thom disagreed with Sheridan: *“The most perfect proof of the ability of Megalithic Man to understand and use solid geometry.....it appears they had a perfect mastery of their subject.”* (“The Metrology and Geometry of Megalithic Man, in *Records in Stone: Papers in Memory of Alexander Thom* (Thom & Thom 1986), edited by Clive Ruggles. p148-149). Thom’s work is now being taken seriously, and perhaps these geometric spheres should be too.

Keith Critchlow looked at as many of these spheres as he could and compiled the geometries into one unified system (see Figure 11.) and concluded that they were... *“for the study, comparison, and analysis of spherically determined systems of geometry”*. Remarkably, the final analysis was an almost perfect match for the controversial ‘Earth Grid’ hypotheses that I cover in detail in my 2008 book.

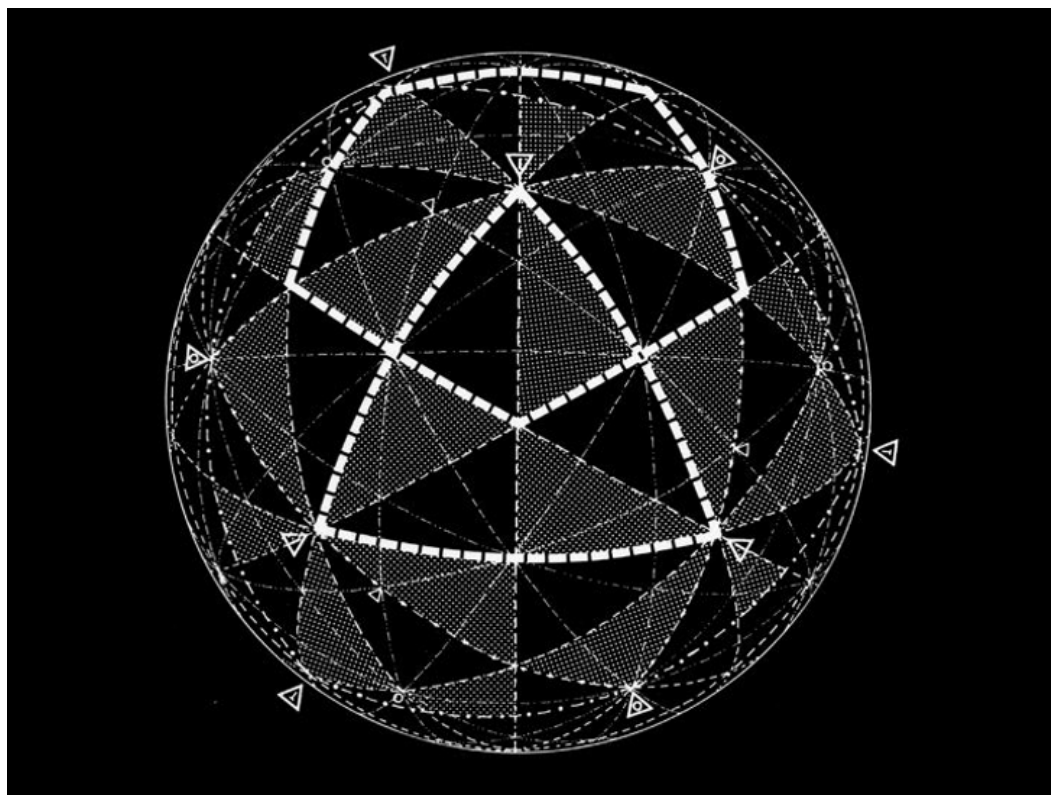


Figure 12. Unified system of geometries compiled by Keith Critchlow

Originators of the 'Earth Grid' theory were University Professors Bethe Hagens and William Becker. They were the first to see the resemblance, having studied the stone spheres. They described them as *"planning models, not only for charting the heavens and building calendrical monuments, but were also used for meteorological study; to develop and refine terrestrial maps for predicting major ley lines of telluric energy; and, in conjunction with stone circles, were used to construct charts and maps for worldwide travel long before the appearance of the pyramids."*

This is quite a claim, but the location they were found in is an unusual zone on earth. Northern Scotland and the Orkney Islands, are at latitude where it is ideal to observe the minor and major lunar standstills that stretch across an 18.6 year cycle. I had the pleasure of viewing this in Callanais in the Outer Hebrides in early June 2006 - where I witnessed the moon rolling across the landscape, rather than setting or rising. It moves along what is called the "The Sleeping Goddess" mountain range on the horizon.

"The study of the heavens is, after all, a spherical activity, needing an understanding of spherical coordinates. If the Neolithic inhabitants of Scotland had constructed Maes Howe before the pyramids were built by ancient Egyptians, why could they not be studying the laws of three-dimensional coordinates? Is it not more than a coincidence that Plato as well as Ptolemy, Kepler, and Al-Kindi attributed cosmic significance to these (geometric) figures."

The earliest written evidence of these geometries goes back (or forward) to the era of Pythagoras and Plato [427-347 BC]. Plato writes in the Phaedo [110b]: *"The real earth, viewed from above, resembles a ball made of twelve pieces of leather,*

variegated and marked out in different colors...". In the Timaeus, he also says the Demiurge used a twelve-sided form as a pattern for the World. Both of these descriptions appear to be describing the earth as a dodecahedron.

Perhaps the sphere carvers intuited the nature of spherical geometry. When looking at atoms, pollen, viruses and other microscopic phenomena, these geometries certainly pop up. In the work of Hans Jenny, and in his cymatic experiments, droplets of water were played various frequencies and unlikely 3D geometric patterns would form. This principle could be applied to any other sphere, even planets and moons. So if they could somehow see atoms and pollen, why not see the hidden geometries within other celestial bodies? (see my Earth Grids book for examples of these planetary geometries).

I've always been interested in the energetic qualities of rocks and crystals, especially relating to megalithic sites. As noted earlier, many types of rock and even quartz spheres have been discovered. Where these balls were found *"is also the area of good land which today, as well as in antiquity, can support the largest population"* (Marshall). Why would this be? Perhaps they were ceremonial objects that would be buried in the fields of crops and were seen as fertility offerings that they believed would help the season's crops. But is there any evidence to back up this hypothesis?

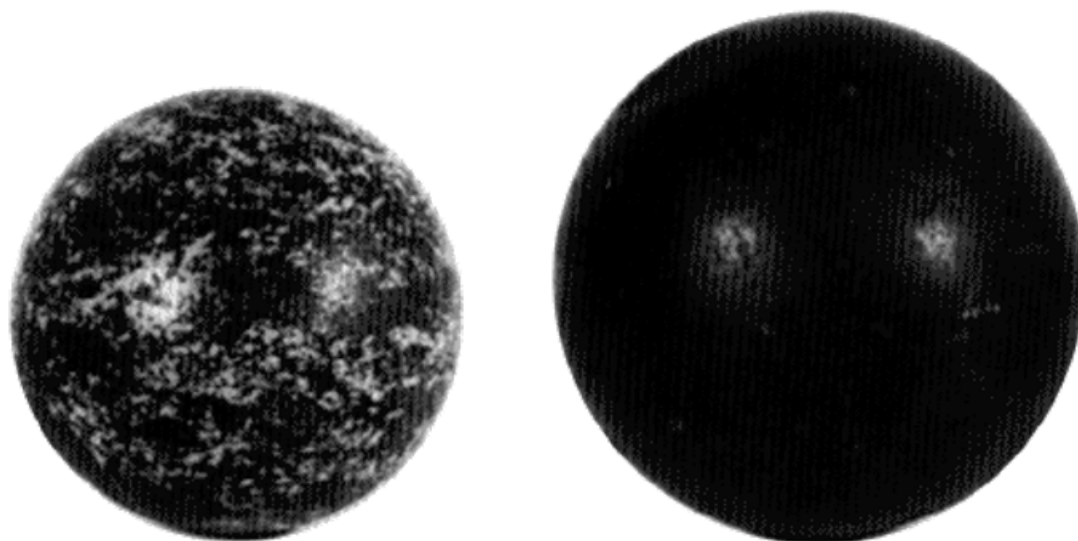


Figure 13. Two stone spheres found in Ireland

In Ireland, two further intriguing stone spheres were discovered (see Figure 12.). One was “*a brown ironstone ball, three inches in diameter, and well rounded.*” The other was granite. These perfectly spherical stones were found at the megalithic site of Loughcrew. One is paramagnetic, the other was diamagnetic - opposing forces that can stimulate growth in seeds.

Michael Poynder, author of *Lost Science of the Stone Age*, suggested the ancient megalith builders had advanced knowledge of magnetism and telluric earth energy currents. The monoliths may have acted as antenna, and the spheres were moved around the landscape to redirect, and even charge up the telluric currents to enable crops to grow effectively, as demonstrated scientifically by John Burke and the BLT Research Team at hundreds of ancient sites worldwide. Similar tests are being carried out to positive effect worldwide where the placement of ‘charged stones’ is increasing growth rates in crops (see *Stone Age Farming* by Alana Moore, and *Seed of Knowledge, Stone of Plenty* by John Burke). The lack of balls found in graves may indicate that they were not for

‘individuals’, and were ‘left’ in the fields near the stone circles for other purposes.



Figure 14. (Photo Credit: Martin Morrison)

If they did have energetic properties, could these spheres also have been used for healing? They are a perfect fit for one's hand, so applying pressure to someone's body, when the ball is 'charged' could have a powerful healing effect. The shapes of them also suggest they would be ideal for working on tight muscles. To push this hypothesis 'fifty shades of grey' further, could they have been sex toys? This may have also have had a ceremonial propose, and then placed within fields of crops to imbue them with this 'fertility' energy, like an offering to the earth goddess, with the geometric design symbolizing varying aspects of her true geometric nature.

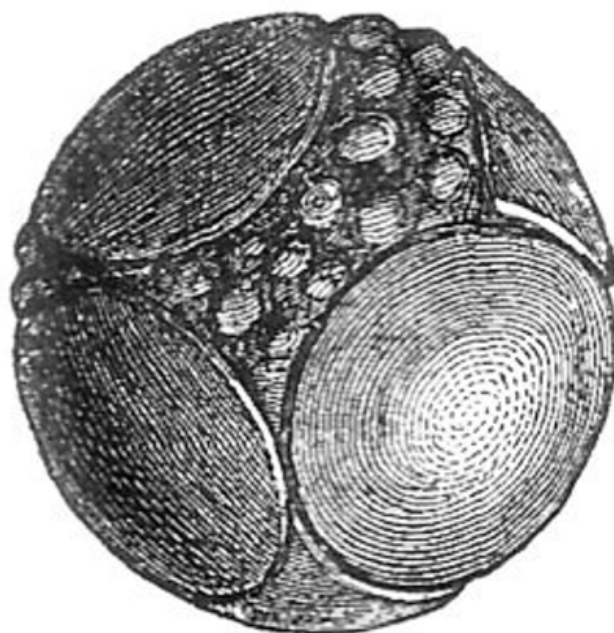


Figure 15. Stone sphere discovered at Lochnagar

Interestingly, the spirals could be referencing telluric currents that move in similar configurations, plus geometric shapes in ancient traditions, were thought to have an effect on consciousness. Even modern technology is mostly based on the twin variables of 'shape' and 'material', where different shapes create different energetic effects, just as different materials offer different useful energy qualities. Like the geometric temples of the megalith builders, perhaps their hand-held 'devices' were as powerful then, as modern hand-held devices today. My smartphone has compass, GPS, Theodolite, Magnetic Variation detectors, and give off light and sound - but would be almost useless as a hunting projectile. These spheres could have been the Neolithic elite's magical device that had hidden knowledge carved on them, been a healing tool, and even guaranteed your crops success.

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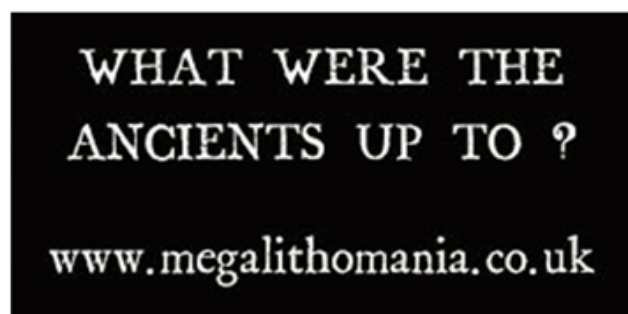
About the Author

Hugh Newman is an author, conference organiser, world explorer, tour host, and Megalithomaniac. His most recent book, [Earth Grids](#) has been published by Wooden Books. He has released numerous DVDs of his multi-media presentations and has articles published in well-known magazines around the world. As well as organizing the Megalithomania conferences, he has spoken at events in the UK, Malta, France, Peru, Egypt, Bosnia and North America. He has appeared on BBC TV, Sky Channel 200, Bosnian TV and the History Channel in the last four seasons of *Ancient Aliens*, and in *Search for the Lost Giants*, and is co-authoring a book with Jim Vieira called *Giants on Record*. www.megalithomania.co.uk / www.hughnewman.co.uk

See the Scottish stone spheres & Orkney on a [Tour to Scotland](#).



Join Hugh in [Peru & Bolivia](#) and see the Tiwanaku stone sphere.



Orion: Overlord of Stonehenge

By Paul Burley

In the 1960s, a portion of a ditch excavated into chalk bedrock west of the henge at Stonehenge was discovered during construction for the pedestrian underpass that provided access to Stonehenge until a year ago. By 2014, geophysical testing confirmed that the ditch stretches over 900 meters from southwest of the Stonehenge henge to a point near the south ditch line of the Greater Cursus, northwest of Stonehenge (Figure 1). The ditch is generally oriented SW-NE and nearly straight for much of its length, before it curves counter clockwise toward the northwest as it approaches the ditch of the cursus. It has a V-shaped cross section about 1.2 m wide and 1.3 m deep.

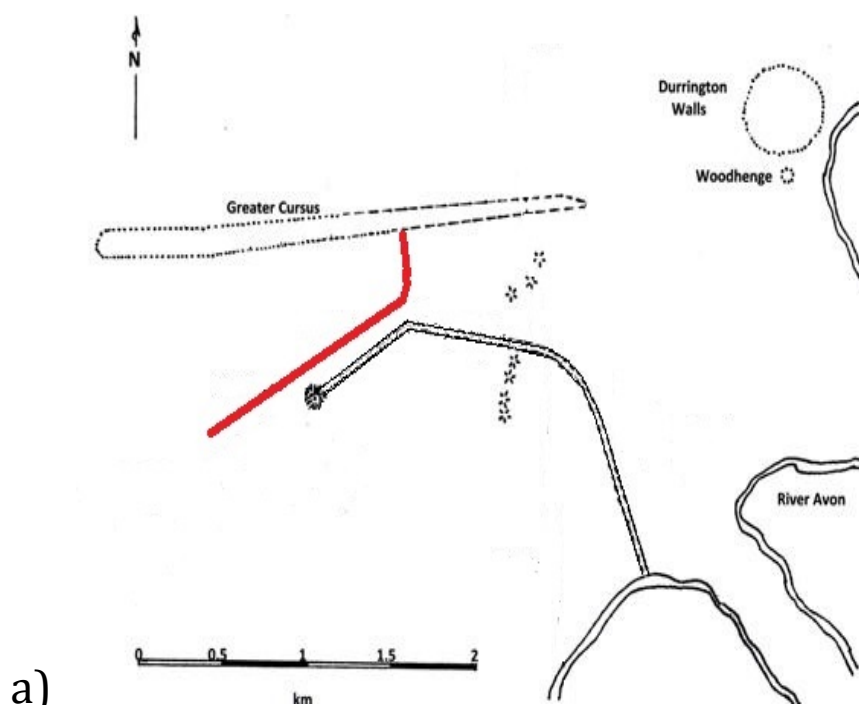


Figure 1. Location of the ditch extending nearby and northwest of Stonehenge. View is toward the northwest. The Greater Cursus is located in front of the line of trees. (Photo credit: cbc.ca)

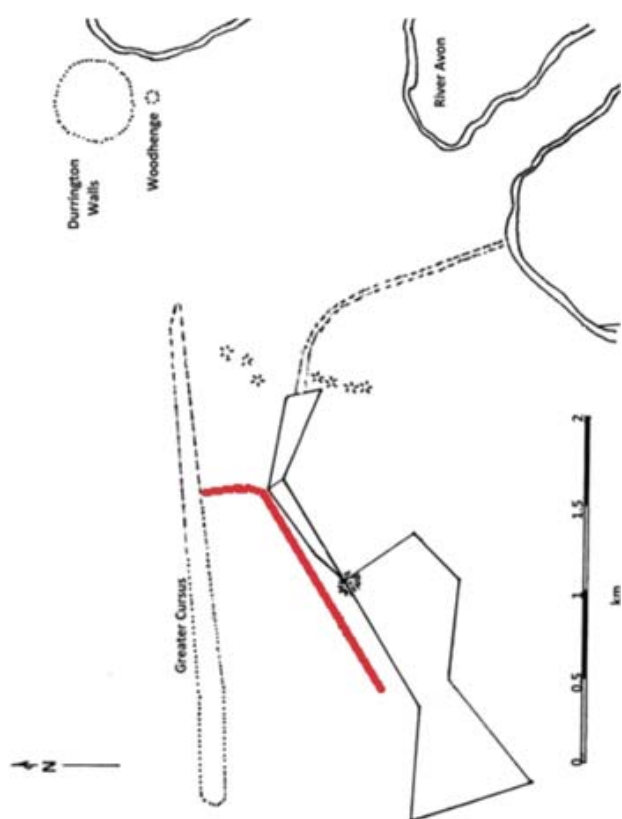
Discovery of the location and size of the ditch was a surprise in itself, but what became more curious was the finding of large diameter post holes along the bottom of the ditch for its entire length. The post holes ranging from about 0.25 to 0.4 meters in depth, such that the depths of the post holes are as much as 1.7 meters below the ground surface. The width and depth of the post holes has led archaeologists to conclude the posts must have attained a height of about 6 to 7 meters, or roughly 20 feet.

Archaeologists have found similar structures elsewhere, concluding they are remnants of palisades each consisting of tall wooden posts set to form an alignment, the purpose of which often remains unknown.

There is one other fact that remains curious about the ditch adjoining Stonehenge. Its SW-NE alignment terminates in Stonehenge Bottom about 2 m from the west ditch of the Stonehenge Avenue before making its left hand turn toward the cursus. Thus there appears to be an intentional geographical arrangement between the Palisade, Avenue, Greater Cursus and Stonehenge itself (Figure 2).



a)



b)

Figure 2. Plan views of the Stonehenge Sacred Landscape. Stonehenge Palisade shown in red. Stonehenge shown as circular structure south the palisade. The Avenue extends between Stonehenge and the river Avon. a) North toward top of the page. b) North toward the left. (Illustration by author)

Archaeologists consider alignments of large post holes along ditchways to be remnants of palisades - fences or walls constructed of timber posts often but not always used as a defensive structure (Figure 3). Like stone tools, bone pins and clay jars, palisades are artifacts of ancient cultures except in this particular case we have a massive artifact nearly a kilometre in length and with most of its original composition weathered away. It is an artifact of a prehistoric culture, and an enigma.

Palisades were built by many cultures throughout time and around the world. The conclusion that the Stonehenge Palisade was a massive fence 20 feet tall was the result of estimating its height by the size of the postholes along its length. The buried portion of a fence post is typically about 25 to 30 percent of the total length of the post. With a post hole extending 1.7 meters (5.6 ft) below ground surface, the post may well have stood about 18 to 22 feet above ground.



Figure 3. Example of a palisade constructed as a defensive structure. (Photo Credit: <http://www.uk-archaeology.tv/>)

Given the sacred nature of the Neolithic and Bronze Age Stonehenge landscape, archaeologists conclude the reason for constructing such a massive fence alongside Stonehenge must have been related to whatever ritual activities were being performed inside the henge. The fence must have been built to prevent direct physical and visual access to Stonehenge from the west (Figure 4).



Figure 4. Archaeologists propose Stonehenge Palisade was built to prevent direct physical and visual access to Stonehenge from the west. However, it would have prevented persons at Stonehenge from viewing astronomical events to the west, northwest and north. (Photo credit: Gary @ [Celtic Myth Pod Show](#))

That is a strange conclusion to make given the architecture of Stonehenge is well known to be related directly to the four cardinal directions (including due west and due North), as well as the northwestern direction of sunset on the evening of summer solstice. The 20 ft high wall proposed for the palisade would have prevented views toward two of the four cardinal directions and one of the most important solar events of the year. People northwest of Stonehenge might have been prevented from looking into Stonehenge, but those inside the henge would have been unable to experience events held sacred toward the north, northwest and west. Why would such a structure have been built and re-built over the course of

hundreds of years, beginning shortly after construction of megalithic Stonehenge ca. 2500 BC?

Simply put, all evidence we have supporting our current understanding of the purpose of Stonehenge and its sacred landscape does not support the theory of the Palisade as a massive wall. So, if not a palisade, then what was it?

In 2014, I proposed a *Grand Design* was constructed across the Stonehenge Sacred Landscape (Burley, 2014). The design was the product of translocating the asterism known as the Winter Hexagon onto Salisbury Plain. The accurately surveyed and positioned structure remains in place on the landscape with specific monuments representing stars. It extends from the top of Larkhill to Normandy Down, and from Durrington to the new Stonehenge Visitor Centre. All archaeological evidence gathered to date from across Salisbury Plain supports the theory that this Grand Design was indeed designed and built across the landscape.

The Winter Hexagon was believed by many Neolithic cultures – Sumerians, Egyptians, Chinese, Maya, and others - to be the cosmic womb and source of the spirit of life in the universe. The constellation of Orion is situated within the hexagon. Contemporary with culture(s) which built Stonehenge and the Palisade, Pre-dynastic and Early Dynastic Egypt believed Orion represented Osiris, psycho pomp of the dead in the Duat, receiver and protector of the spirit of each pharaoh. The pharaoh's spirit travelled from Earth to Orion via spirit road, the Milky Way from Sirius to Capella.

Included within the Winter Hexagon on Salisbury Plain is Orion. Alnitak, one of the three stars of Orion's Belt, is represented by the Heel Stone at Stonehenge, the megalith adjoining the womb of Earth represented by the henge and

iconic stone structure. The Greater Cursus represents the Milky Way between the star Sirius (west end of the cursus) and ecliptic (long barrow Amesbury 42) where the path of the sun intersects the galactic plane. Farther east, Woodhenge represents the star Capella in the constellation of Auriga, the shepherd. The book 'Stonehenge: As Above, So Below' (2014, New Generation Publishing, London) details the planning, design, construction and use of the Grand Design at Stonehenge.

During or soon after construction of megalithic Stonehenge, the Avenue was built between the Heel Stone and River Avon to the east. As demonstrated in the book, by about 2480 BC the Grand Design included the Avenue as a representation of Orion's right arm reaching out to receive the body of the dead as it was brought to land after being floated down river from Durrington Walls. Upon the Stonehenge landscape is Orion – overlord of the spirit world - prepared to receive not only the body along the Avenue to Stonehenge, but the spirit of the dead via the spirit path represented by the Greater Cursus, from Sirius to Capella. The scenario parallels the ancient Egyptian understandings. The body remains with Mother Earth, the spirit returning to the sky and Orion.

Importantly, these constructions occurred during the mid- to late Neolithic, and early Bronze Age. Hunting and gathering was replaced rapidly by agriculture and domestication of animals. Far more ancient religions and sacred lifeways were evolving to incorporate Neolithic culture, applying the Neolithic 'tool kit' to create amazing architectural structures such as the pyramids of Egypt and more to the point, Stonehenge and its associated landscape.

By 2500 BC most of the massive monuments were in place on Salisbury Plain. One of the last few to be built was Stonehenge Palisade. It was constructed nearly a thousand years after the Greater Cursus and symbolic Winter Hexagon, and not long after the Avenue (Orion's arm) reached out from Stonehenge to accept the dead. The Neolithic cultural revolution was complete. Agricultural activities dominated the region. Grain had become a staple in the diet.

One of the most important tools used by early Bronze Age farmers was the scythe (Figure 5). The blade could be held and operated in hand, or a wooden handle was attached to the blade, allowing the user greater reach and improved efficiency of harvest (Figure 6). It was a dangerous tool to use, slicing through the crop with ease. It is no wonder Celtic myth employed the scythe as the weapon of choice in the metaphor of ripe grain as the mature king of life, sacrificed at first harvest so that the people could survive another winter before new life returned the following spring.



Figure 5. Blade of bronze scythe (Photo credit: Dan Dunkley)



Figure 6. Scythe blade attached to wooden handle (Photo credit: miliki)

Comparing the Bronze Age scythe with handle shown in Figure 6 with a plan view of the Stonehenge landscape including the Palisade, we see immediately that the shape of the Palisade accurately reflects the shape of the implement (Figure 7). The constellation of Orion is shown upon the landscape, scaled per the size and orientation of the constellation's right arm extending eastward as the west portion of the Avenue.

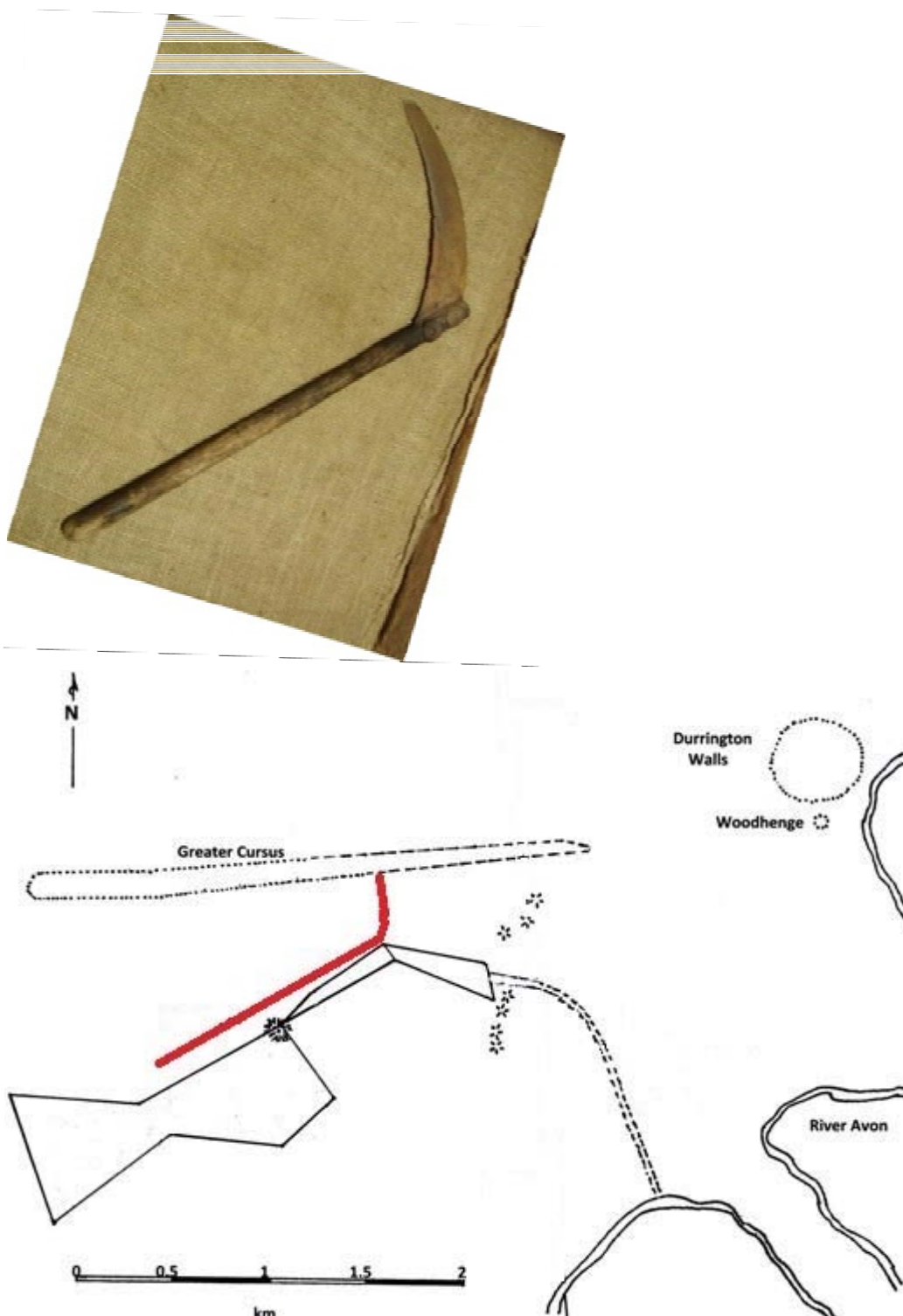


Figure 7. Compare the shape of a scythe (left) with the shape of Stonehenge Palisade (right, in red) (Illustration by author; photo credit: miliki)

The symbolism expressed on the ground – the Sky God, psychopomp, protector of the spirit of life, set within his cosmic domain– with scythe placed at Orion's side is in keeping with what we know of late Neolithic and early Bronze Age agrarian life in central south England. The scythe was an appropriate addition to the monuments that were constructed across the landscape over the previous 1000 years. It represented the annual harvesting of life sustaining grain for both human and animal consumption. It was the implement of choice in a ritual killing of the King, sacrifice of the old in favour of the new. Indeed, the reaper of grain is the reaper of death, and this was the Sky god's calling. Orion, protector of the spirit of life, was also the receiver of the dead. The body was received and interred to the earth goddess from whence it came, while the spirit was provided means to travel back to its source in the cosmos, at Orion's side.

Symbols of cosmic Orion, overlord of Stonehenge, and his scythe remain on Salisbury Plain. The Celtic festival of Lughnassadh provided means for the people to participate in one of the important events in the cycle of life, events that were deemed vital enough to be forever carved symbolically as artifacts coverings the Stonehenge Sacred Landscape. The Stonehenge Palisade is but one of many. Whether it was built 20 ft tall or finished to the grade of the adjoining ground surface, the symbolism is clear.

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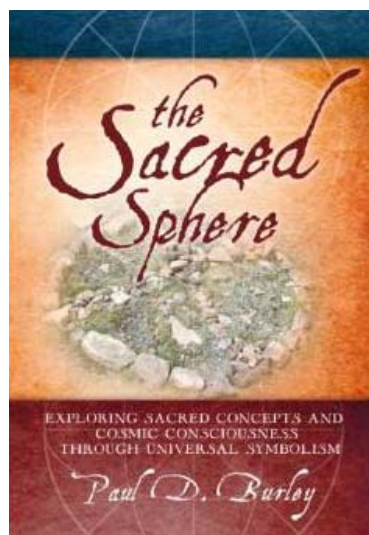
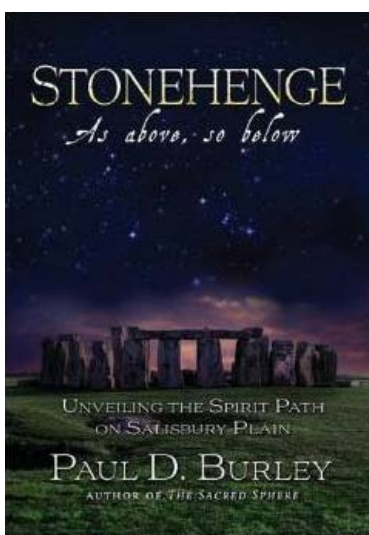
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Over the course of 30 years, Paul investigated physical landscapes and historical cultural developments of thousands of sites across North America.

In tandem with his professional services, Paul has always had particular interest in the history of architecture, engineering, science and technology, and indigenous and ancient cultures. In 2003, he turned to intensive study of world mythology and the extensive record of pictographic and architectural symbolism expressed by secular and spiritual traditions around the world.

Paul is the author of '[Stonehenge: As Above, So Below](#)' (2014) and '[The Sacred Sphere](#)' (2012).



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3

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God's Gate and the Sun Temple: La Puerta de Hayu Marca y Koricancha

By Ken Jeremiah

Peru has a rich and mysterious history. With extant indigenous groups such as the Uros, Quechua, Aymara, and the Jivaro, which are known for their head-shrinking techniques, and historical populations like the Wari and the Chancay, known for their amazing mask-making skills, Peru is an anthropologist's dream. Some of the ancient Peruvians were wiped out when the Inca invaded, and others moved out into Lake Titicaca, the world's highest navigable lake, never to return. The Inca built (or at least added to pre-existing) large, enigmatic structures, such as Machu Picchu, an amazing city perched on an 8,000-foot-high mountaintop; approximately five square miles in size, it housed a population of about 1,000 people who enjoyed running water and crops grown on site. Besides the nearly 140 houses at this mountain retreat, there were storage buildings, baths, and amazing temples. Machu Picchu is located just outside of Cusco, the *axis mundi* of the Inca.



Machu Picchu



Cusco, Peru

Outside of Cusco are other amazing sites, such as Tambomachay: a *huaca* (holy building) perched upon a sacred, natural spring, which the Inca likely used for ritual ablutions, and the Incan fortress of Sacsayhuaman. Built of enormous limestone, andesite, and diorite stone blocks, the largest is 361 tons, and it is unknown how they were able to transport such blocks from the quarry nearly five miles away to their present resting place. I had specifically traveled to see such sites, and when I arrived in Cusco, which has an altitude of nearly 12,000 feet, I came down with the worst case of altitude sickness I had ever had in my travels. To combat this, I chewed some coca leaves. A secondary effect of these leaves is that it curbs the appetite. Nevertheless, before retiring for the evening, I realized that I had not eaten in more than 12 hours, and decided to buy some skewered chicken from a street vendor. It turned out that it had not been cooked properly, so halfway through the night, food sickness made its arrival known.



Sacsayhuaman

Flashing fevers dispersed intermittently by chills that shook my whole body did not change my plans, as I could not spare even a single day of rest. I had a schedule to keep. It was in this condition that I saw Sacsayhuaman. Climbing up a narrow, winding dirt road to get to the site was torturous, and heading out to the ruins of Machu Picchu the next day was even worse. With nothing but water in my system for more than a day and a half, things became better while I was still in Aguas Calientes, the town that surrounds the mountain ruins, and when I returned to Cusco the following afternoon, I was healthy again. It was then that I visited the amazing Temple of the Sun, Koricancha (also spelled Qoricancha), which means “golden courtyard” in Quechua. Initially called Inti Wasi, the Inca dedicated it to the sun god Inti, and as is the case with many temples dedicated to sun deities throughout the world, they adorned it with gold.



Koricancha, originally called Inta Wasi

At the height of their power, this temple was one of the most important in the entire empire. The Inca used large stones, similar to those used in the construction of Machu Picchu and Sacsayhuaman, to create the walls. Then, they inserted golden plates, and decorated the temple with golden vases and statues. The mummified bodies of deceased Incan kings were also placed inside, and the Inca likewise honored them with royal clothing, headdresses, and golden ritual objects. These mummies, while certainly not alive, were not considered dead, and the Aclla Cuna (Virgins of the Sun) cared for them. Other important artifacts were in Koricancha. Life-sized golden statues of deities and deified ancestors were in the courtyard, and golden altars were the stage upon which the Aclla Cuna prepared ritual foods and offerings. Among all of the sacred artifacts, however, one in particular was revered: a sun disk made of pure gold.

According to legend, this disk was more than an ornamental or even ritual object. It was the key to a sacred doorway called La Puerta de Hayu Marca, or the Gate of the Gods. It is said that the first Incan priest-king Aramu Muru took this golden disk to the site of an ancient, spiritual city in which the inhabitants could commune with gods. Readers may find this idea strange, but even in modern times, legends from worldwide cultures relate that ancient, even antediluvian civilizations were in contact with gods. In the Christian tradition, God became angry and decided to kill all humans save Noah and his family and friends, and He tasks him with saving two of each species. The Sumerian, Akkadian, and more than 500 other traditions have similar accounts of a great flood and divine beings reaching out to assist a select group of sentient beings. Even in modern times, Mahayana Buddhists meditate upon Bodhisattvas, savior deities who supposedly assist humans. Catholic and Orthodox Christians likewise pray to saints,

deified human beings who are closer to divinity. While such saints are alive, they are similarly thought to have the ability to commune with God. Therefore, when Incan legends speak about an ancient city in which its inhabitants were closer to Inti, this is universal and unceasing nomenclature, and the tale should not be dismissed outright because of it.

Worldwide myths and legends generally spring from something, some fraction of truth that storytellers elaborate upon throughout the centuries. Good questions to keep in mind are, “What is the real truth?” and “What is the real history?”

According to the Incan legend, Aramu Muru headed out to this sacred city (that archaeologists have not discovered), which supposedly existed near Lake Titicaca. He approached a giant doorway cut into an artificially flattened mountainside. In the center of this stone indentation was a hollow into which he placed the sun disk. When he did so, the stone door shimmered and became bright. Aramu stepped through the portal and it thereafter returned to stone. He was never seen again, and the door never changed again. The solar disk was allegedly returned to Koricancha in Cusco, where the Spaniards later likely looted it along with the temple’s other golden objects. This legend would have likely been dismissed as an outright fairy tale if it were not for two facts: the native populations continue to pass along this story as a historical occurrence, and the described doorway actually exists near Lake Titicaca, approximately an hour’s drive from Puno, which some claim to be the country’s most dangerous city.



La Puerta de Hayu Marca: The Gate of the Gods

I decided to visit the Gate of the Gods. Since Puno is 12,500 feet high and I did not want a repeat of what occurred in Cusco, I decided to take an eight-hour bus ride rather than an extremely short flight. Upon arrival, I tried an alpaca steak, had a pisco sour, and then checked into the hotel. In the morning, I arranged for a driver who could translate from Quechua to Spanish to meet me the following day; I hired him to take me to the Gate of the Gods and obviously to help me to speak with the locals. I can communicate in Spanish without difficulty, but I don't know more than a word or two in Quechua. In the meantime, I headed out into Titicaca to visit the manmade Uros islands, and then continued on to Taquile, one of the larger islands in the huge lake. Although it was sunny, it was cold outside. Forgetting how much closer I was to the sun, I spent the entire day outside without thinking of using sunscreen, and when I returned to Puno later that

evening, I had the worst sunburn of my life. It was in this state that I headed out to see la Puerta de Hayu Marca in the morning.

We headed through Jayllihuaya and Chucuito toward Juli. After about an hour, the driver turned and said, “We are lost.”

Driving through a remote village, some locals were carrying supplies along the edge of a tree line. He stopped to ask for directions, and they responded. I asked what they had said. He replied, “I don’t know. They speak Aymara, not Quechua.” Then, he pulled out a large map, searched it with his finger, and then stated, “I think I know how to get there.”





La Puerta de Hayu Marca from a distance

He was successful, and within a half-hour, we arrived. I began taking pictures of the site from a distance, and as we approached, I realized there was a group of tourists visiting it. After speaking with some of them later, most of them were either from the United States or Australia. They followed an unusual procedure. An indigenous man was burning coca leaves in front of the doorway, an offering to the gods. Each visitor placed a few leaves into the burning bowl and then proceeded to stand in a tall recessed shaft to the left side of the portal. There they crossed their arms in a manner reminiscent of Egyptian sarcophagi. When it was their turn, they stood in front of the doorway with outstretched arms before kneeling down in front of it. They bowed, then stood up, continued walking to the next recessed shaft that flanked the door's right side, and copied the previous actions. My driver turned to me and asked, "What are these people doing?"



Visitors at God's Gate

He didn't speak English. I told him I would ask the visitors and then let him know. After questioning several people who followed this bizarre pattern, it became clear that no one knew why they were doing what they were doing. Several claimed that they could feel energy emanating from the rock, but when I put my hands on it later, I concluded that such visitors were (possibly) delusional. They didn't know much about its history, and one of them probably didn't even know what country she was in, since she told me that "the Mayan gods use the doorway." I considered explaining that this is an Incan, not Mayan site, and that there were no Mayans in Peru, but then decided she would be likely happier to remain ignorant and I let it go. When I conveyed my findings to my translator, he laughed aloud. Now it was his turn. We walked past the monument for quite some time until we came upon some native inhabitants (who could speak Quechua), and we asked them about the doorway.

It is 23 feet tall, and the small circular indentation in its center, where Aramu Muru allegedly placed the sun disk, is approximately six feet off the ground. No one knows who built it, when it was built, or its purpose, but Native American legends hold that the gods live in a different dimension, and this carving is a doorway to that realm. Supposedly, Incan heroes had passed through the gate and attained immortality. One woman commented that some of them had even come back for short periods to assist humans, after which they returned to the land of the gods. They claimed that the doorway was opened with a special disk, likely the same one that was once at Koricancha. However, they did not know much more than that.

Later that evening, I scoured the Internet for information about the site, and came across outlandish theories, including some that traced Aramu Muru (also called Amaru Meru) to the missing continent of Mu, claiming he was an enlightened ruler who joined the Americas together, hence the name Amaru-ca, Ameru-ca, Ameri-ca (Land of the Serpent). Other theories were even stranger. The truth is, there is no historical evidence that Aramu Muru even existed. The name only shows up in unsubstantiated tales. Also, there is no evidence that explains what the door was actually used for, but it is likely that the indigenous tales of a man placing a solar disk in the central indentation is real.

Early religions all over the world, including the Americas, were animistic. Spirits resided in natural objects. Gold, symbolic of the sun, was considered especially holy, and carving it into shapes that represented their deities more fully would have made them objects of veneration. La Puerta de Hayu Marca was likely carved specifically to hold such a golden, venerated object, so people from surrounding villages could visit it and make offerings. Shaman priests may have even stood in front of it and performed

ceremonies, just like Catholic priests stand in front of the cross or crucifix and hold mass. The cross is high, so the priest does not block it. The indentation which held the sun disk is also high (six feet) when considering the average height of the local indigenous population (five feet).



Gate of the Gods

In addition, a worn-down step in front of the monument, which today looks like a ramp, makes this even more likely. This most-likely usage of the stone carving has certainly been exaggerated and expanded upon throughout the centuries, and people used their imaginations to add fanciful and supernatural elements to a real historical phenomenon. Such tales have made this site one of the most famous in the world, and people from diverse countries continue to visit it, bringing money to the local populations, which definitely need it. No matter what, the Gate of the Gods is symbolic of the great unknown, and it causes people to consider

otherworldly possibilities. No matter how mysterious such tales may be, the real truth is embedded within, waiting to be extracted.

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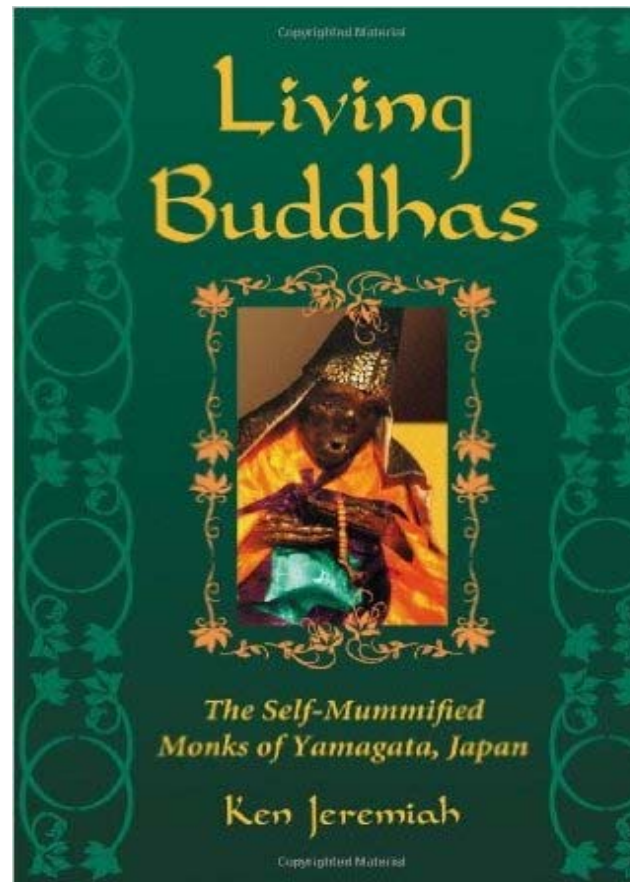
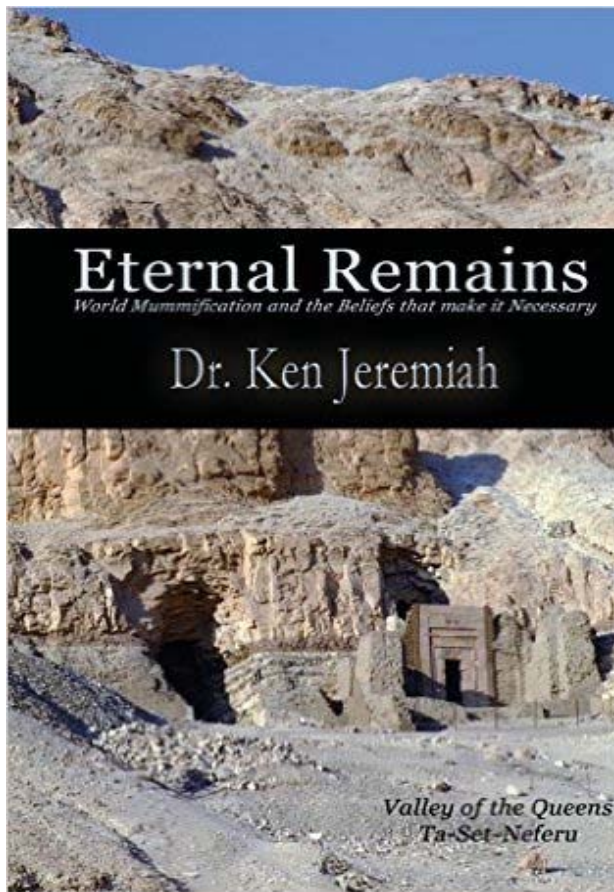
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Were the Lost Ten Tribes of Israel Ever Lost?

By Cam Rea

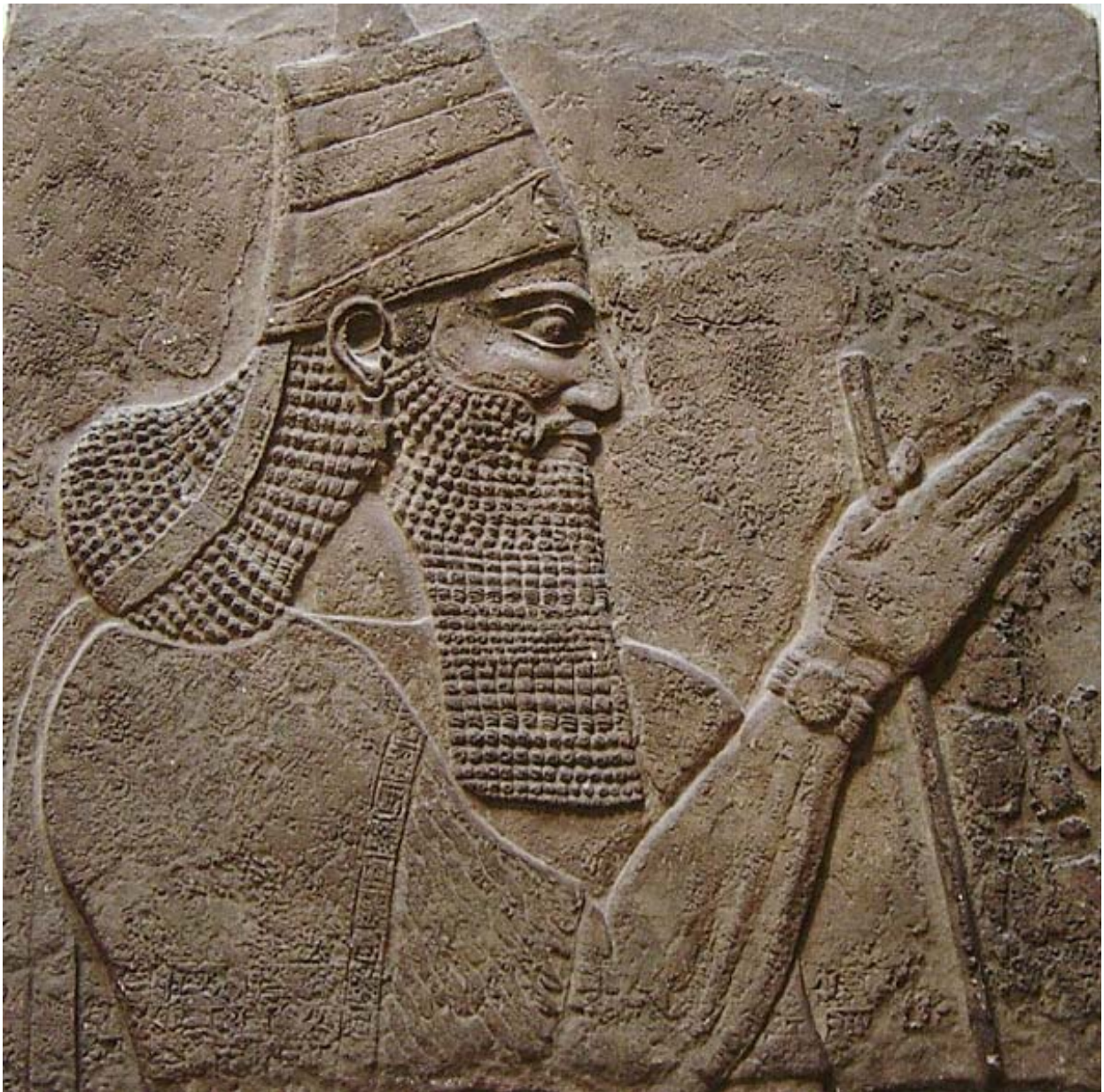
When examining the mysteries of the eighth century BCE, all one has to do is look in the Bible or an ancient history book to realize that Assyria had no outside threats. The Hittites and Egyptians were a shell of their former glory and imposed no threat to the Assyrian borders. The once mighty United Kingdom of Israel, under the reign of King David, and later his son Solomon, divided into two separate kingdoms after Solomon's death. The great kings of Israel were too busy fighting amongst themselves. Syria, to the northwest of Assyria was not even a threat to Assyrian expansion either. As for Phoenicia, they were unstable on land and had no real standing army other than those they relied on to volunteer. The rest of the smaller tribal groups were mere principalities or city-states similar to Phoenicia. From the view that the ancient biblical historical texts 1 & 2 Kings and 1 & 2 Chronicles gives us, one could say the reason the Middle East was so easy to take was because it was so fragmented and thus no single nation surrounding Assyria—whether it be a city-state or a community of tribes—posed no real threat to Assyria.



Assyrian attack on a town with archers and a wheeled battering ram, 865–860 BC. (Public Domain)

So how did Assyria and the Northern Kingdom of Israel come to blows? And what happened to the ten tribes of ancient Israel that were said to be lost in time after being conquered by the Assyrian Empire?

In 738 BCE King Tiglath-pileser made his way west to collect tribute and to expand the ever growing Assyrian Empire. He began his regional tour starting with what was left of the fractured kingdoms of the former Hittite empire. Turning back south to Syria and then heading west to the city-states of Phoenicia, he subdued the citizens without a fight, collecting just about anything and everything the individual kingdoms could offer. This kept Assyria out of their lands by turning them into Assyria's vassals.



Tiglath-Pileser III: Detail from a stela from the walls of his palace. (Public Domain)

Next on the list for Assyria was the kingdom of Israel. Menahem was the king of Israel at the time when Tiglath-pileser III arrived at their border. For a long time before the Assyrian threat, the Hebrew prophets Hosea, Amos, and Joel foretold the coming destruction of Israel if they did not repent of their sins and come back to the god Yahweh:

And Pul the king of Assyria came against the land: and Menahem gave Pul a thousand talents of silver, that his hand might be with him to confirm the kingdom in his hand. And Menahem exacted

the money of Israel, even of all the mighty men of wealth, of each man fifty shekels of silver, to give to the king of Assyria. So the king of Assyria turned back, and stayed not there in the land.



Illustration of King Menahem, of the northern Israelite Kingdom of Israel. (Public Domain)

The storm was on the horizon and it was time to pay financially, for King Menahem gave a thousand talents of silver to Tiglath-pileser by extracting 50 shekels from each wealthy man. An enormous 60,000 citizens of wealth gave up their money to the Assyrian coffers. After getting his tribute, Tiglath-pileser left the

outskirts of Israel, leaving the kingdom intact and still in the hands of Menahem. One can only speculate if this was a one-time tribute deal, or multiple times year after year. In either case, Menahem had just made his kingdom look impotent before the king of Assyria. Nevertheless, what could King Menahem have done? All one has to do is read II Kings 15:16, and realize that most of his people would not fight for him anyway.

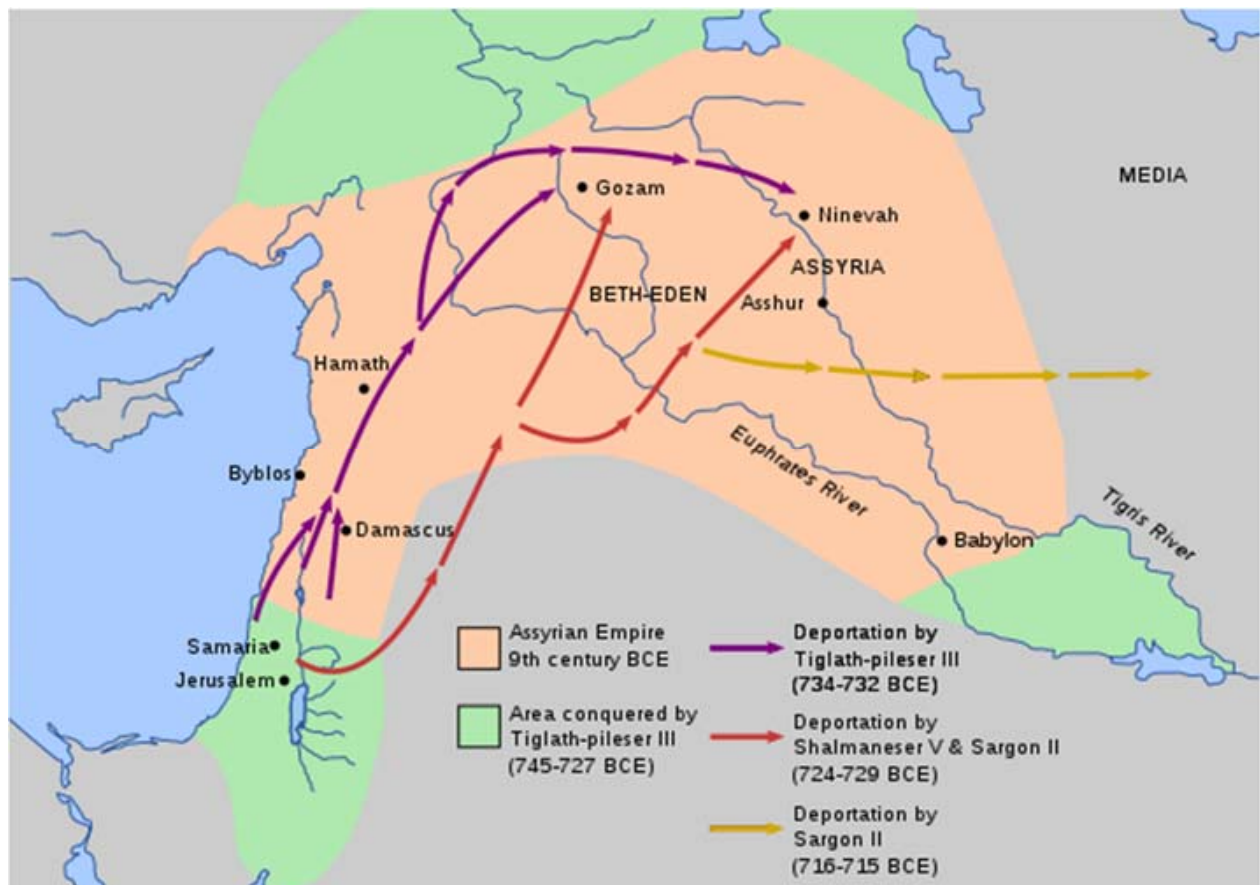
King Menahem remained on the throne six more years before he died. His son Pekahiah took the throne and reigned for only two years before he was murdered inside the palace by Pekah and 50 Gileadites in Samaria (II Kings 15:23-26). It seems Pekah murdered Pekahiah because Pekahiah continued to let Assyria dominate Israel. This made the people of Israel mad, and the result was a murdered king by a man of the military.

King Pekah made an alliance with King Rezin of Damascus. This indicated that Pekah was cutting the Assyrian yoke off Israel's neck. Pekah would also go to the Edomites and the Philistines for their support of a joint coalition or alliance to stop the Assyrian war machine from expanding farther west or south. This alliance was really an attempt to counter-balance the Assyrian power to the east, and once Assyria got word of what was going on, their king, Tiglath-pileser III, took action.

The First Captivity

When the Assyrians marched down the coast, it is most likely that the second wave of invasion was held back for some time before the force continued its march from the north, advancing inland as described in II Kings 15:29. This second wave of attack that Tiglath-pileser sent was the tip of the sword. While the coastal invasion was pushing South, one can speculate that parts of the army turned inland from the coast, pushing towards the east and

flanking the population therein, while the larger northern army began its descent south into the tribal lands of Dan and Naphtali and beyond.



Map showing Tiglath's conquests (green) and deportation of Israelites. Tiglath-Pileser III discouraged revolts against Assyrian rule with the use of forced deportations of thousands of people all over the empire. (CC BY-SA 3.0)

Tiglath-pileser mentions conquering Naphtali, and his conquest of the coast in his inscription:

on the border of the Land of Omri [viz. Israel]...the wide land of Naphtali in its entirety, I brought within the border of Assyria. My official (tartan) I set over them as governor. Hanno of Gaza fled before my weapons.

This inscription shows two different events at the same time. Notice that Tiglath-pileser III mentions taking “Naphtali in its

entirety”, and that he brought them into Assyria. Notice what he has to say at the end. “Hanno of Gaza fled before my weapons.” This inscription may show that, at the same time as Tiglath-pileser’s army had just completed the takeover of Naphtali, it may have also completed the final phase of conquering Gaza, which had been a Philistine city. This inscription seems to show us that before taking Naphtali, Tiglath-pileser’s army had been conquering the coastal regions of the Levant until it reached the border of Egypt.

But Tiglath-Pileser mentions more in his annals and sometimes repeating himself but adding new information:

... x captives from the city of [...] -bara; 625 captives from the city of [...]

[... captives from the city of] Hannathon; 650 captives from the city of Qa[...]

Captives from the city of Jo]bath; 656 captives from the city of Ir[.....]

... people together with their possessions [...] ... the cities of Aruma and Merum [...]

districts of Bit Humri I leveled to the ground.” “The land of Bit-Humri (Israel), all [of whose] cities I leveled [to the ground] in my former campaigns...I plundered its livestock, and I spared only (isolated) Samaria. [I/They overthrew Pek]ah their king.

The Land of Omri (Israel)

all its people together with their goods

I carried off to Assyria.

Pekah, their king they deposed,

and I placed Hoshea over them as king.

10 talents of gold, 10 talents of silver,

as their tribute I received from them,

and to Assyria I carried them.

[Bit -Khumria] (Israel) all of those cities, on my former campaigns I had added [to my territory]... into captivity had carried, [and] had left for him Samaria alone, Pekah their king [they had cast away].



Illustration of Assyrian relief of Tiglath-Pileser III besieging a town. (Public Domain)

While Tiglath-pileser took many people into captivity, he did not take them all. However, of those taken into captivity, he also mentions taking Israelite forces in his military annuals:

“carried off [to] Assyria the land of Bit-Humria (Israel). [...its] 'auxiliary [army,'] [...] all of its people.”

From this small fragment, Tiglath-pileser III not only tells us that he deported a large amount of Israel's people, but that he also took the Israelite army and incorporated them into the Assyrian army as auxiliaries.

The Second Captivity

This was the beginning of a nine-year rule for King Hoshea in II Kings 17:1.

Hoshea had to pay tribute to Tiglath-pileser for putting him on the throne and making the kingdom of Israel vassals to Assyria again. When Tiglath-pileser died around 727 BCE, we can speculate that Hoshea probably stopped paying the annual tribute. This would have meant that the new King, Shalmaneser V, tried to extract tribute from Hoshea as well (II Kings 17:3). From the evidence in II Kings 17:3, it can be said that either King Shalmaneser V or an Assyrian official had started paying visits at this time, not only to Israel, but to all the vassals of Assyria. By showing up with his army, he was making sure that those who had sworn allegiance to him in the past would continue honoring that allegiance to Assyria. It might also be possible to say that he was simply making his rounds, collecting gifts, as he was the new king in town. However, this did not last long, for we read in II Kings 17:4 that Hoshea stopped paying tribute and pulled his support from mighty Assyria.



Illustration of Hoshea, the last king of the Israelite Kingdom of Israel. (Public Domain)

King Shalmaneser invaded what was left of Israel. He sacked and destroyed the city of Shechem and the old Israelite capital of Tirzah. He also hit Hazor, tearing down the walls of the city before he besieged Samaria, the capital of Israel, for three years. Some say he died shortly before or after the fall of Samaria, though Shalmaneser is recorded to have taken Samaria "On the 27th of Tebet Shalmaneser ascended the throne in Assyria and Babylonia. He shattered Samaria."

The first inscription is more about his military campaigns throughout his rule, found on a prism known as MS 2368, in which Sargon mentions conquering Israel, and thus refers to them as “Bit-Humriya” (House of Omri). The second inscription is the one most are familiar with when dealing with the fall of Samaria:

I besieged and conquered Samerina.

27,290 people, who lived in its midst, I carried away.

50 chariots I gathered from their midst.

The bereaved I taught proper behavior.

I appointed my commissioner over them.

The levy of the former king

I laid upon them.

When reading the inscription mentioned above, many fail to notice or maybe understand, that it took three years to capture the city. That suggests that Samaria was either heavily defended with large numbers of forces or that Assyria only brought a small to medium sized force to besiege the city.

After many years, the men inside Samaria grew tired, hungry, and most of all insane to a degree. The psychological impact on these men, living with the dead, decaying for three years, and having to smell it over a cold meal, made them prefer to die than give in. Finally, after three years and a new Assyrian king, the city fell to the besiegers. Instead of slaughtering the defenders, King Sargon II had something better for them.



Sargon II [right] and dignitary. Low-relief from the wall of the palace of Sargon II at Dur Sharrukin in Assyria (now Khorsabad in Iraq), c. 716–713 BC. (Public Domain)

It is interesting to note that Sargon used the people he captured from Samaria to drive the captured chariots. One-hundred men were the requirement for the 50 chariots. The remaining 27,190 most likely became an auxiliary unit for the Assyrian army. In addition, the same inscription found on the Nimrud Prism, says that Sargon captured 200 chariots and equipped them with the captured men:

[The inhabitants of Sa]merina, who agreed [and plotted] with a king [hostile to] me, not to do service and not to bring tribute [to Ashshur] and who did battle, I fought against them with the power of the great gods, my lords. I counted as spoil 27,280 people, together with their chariots, and gods, in which they trusted. I formed a unit with 200 of [their] chariots for my royal force. I settled the rest of them in the midst of Assyria. I repopulated Samerina more than before. I brought into it people from countries conquered by my hands. I appointed my eunuch as governor over them. And I counted them as Assyrians.

Nevertheless, what is interesting, (and something Stephanie Dalley points out in her article regarding the Assyrian tablets, “*Foreign Chariotry and Cavalry in the Armies of Tiglath-Pileser III and Sargon II*”) is that Sargon seemed to have allowed the Israelite charioteers to retain their identity! This Israelite charioteer unit was possibly the only foreign unit to keep its national name in Assyria's main royal army, and it seems that this unit either was at Calah or stationed just outside Calah. Sargon must have respected them very much to give them such a position. Below is the chariot list that bares the names of the Israelites that Sargon II captured and incorporated into his royal army.

16 Ib-ba-da-la-a	Da-la-PAP
17 Ja-u-ga-a	A-tam-ru
18 PAP?-id-ri	Ab-di-mil-ku
19 EN-BAD	Na-ar-me-na-a
20 Gab-bi-e	Sa-ma?-a
21 PAPid-ri	Ba-hi-e
22 PAP-i-u	AP(gimir)13 uru SA-miri-ni

The author Bob Becking suggests, "The Samaritan cohorts according to line 23 are under the control of "Nebu-bel-ukin," and can be seen as the remnant of the chariot brigades captured by Sargon. According to the editors, all personal names in this fragment are West Semitic. This view must be modified." The interesting part in this list is the name Sama. Sama is speculated to be a form of the word or name for "Samaria," who happened to be an Israelite who was the commander of teams for the royal Assyrian army. He had significant influence with Sargonid family for his name appears on administrative and economic inscriptions. Stephanie Dalley has this to say about Sama:

"From this evidence it is reasonable to suggest that Sama' the Samarian commander of teams who served Sargon as a reliable, professional soldier in the royal army of Assyria, was a close friend of the king and had access to and perhaps influence over members of the royal family. As such he would have had opportunities to become closely acquainted with Sargon's vizier Nabu-bel-ukin who probably acted as the first commander of the Samarian unit. Whether or not Sama' actually played a part in negotiating preferential treatment for Samaria, the evidence for his career is an indication of the important role played by Samaritans in Nimrud and Nineveh in the late eighth and early seventh centuries."



Scene from Ashurbanipal (668-627 BC) campaign against the Elamite city Hamaru, shows an Assyrian chariot with charioteer and archer protected from enemy attack by shield bearers. Assyrian relief from Nineveh. Alabaster relief, made about 650 BC. (CC BY-SA 3.0)

Nevertheless, the names of the men who occupied the chariots for the Samaritan cohort are in question, but not entirely. In the Samaritan cohort list we find the name Ja-u-ga-a. This is Hebrew and means “YHWH (or Yahweh) is exalted.” In addition, we come across the name Ad-di-mil-ku, which seems to be of Canaanite background. The name also seems to have a Hebrew element. The rest of the names in the list fall in two categories, some are West Semitic, while others appear to be Assyrian or Babylonian.

The mystery of the lost ten tribes of Israel endures in legend today, but the provided evidence does show that those who had a military occupation and served the Assyrian army as auxiliary units seemed to have retained their identity. As for the overall Israelite population, they too can be found, but by an individual basis, based on who held different jobs of a non-military nature.

It appears that the so-called “Lost Ten Tribes of Israel” were never lost. Instead, they served, and over a generation or two, integrated within the local Assyrian populations, eventually losing their identity.

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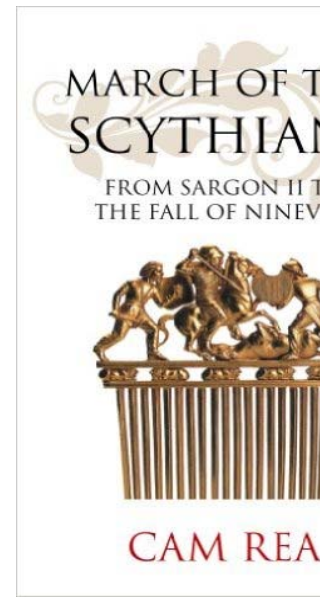
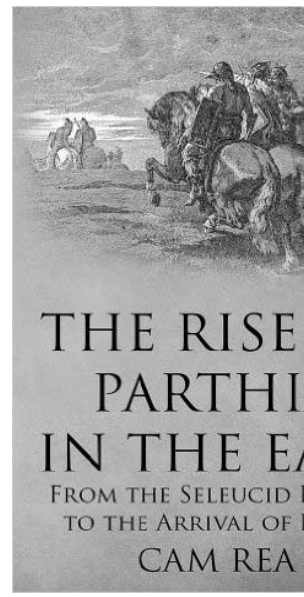
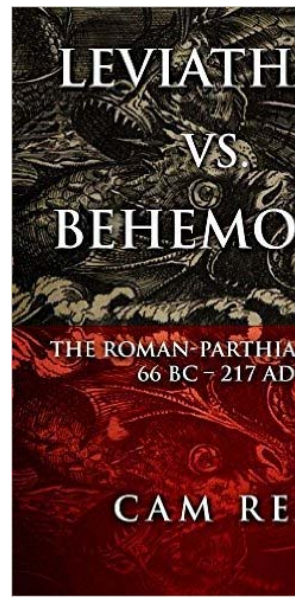
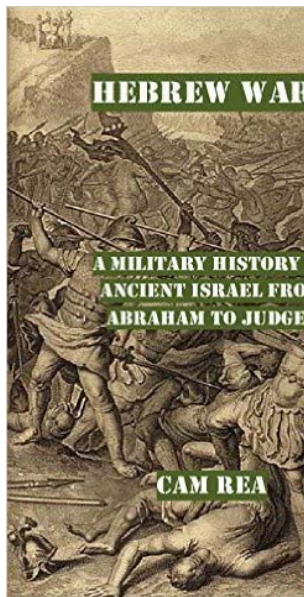
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CAM REA lives in Indiana. He is a Military Historian.

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[Leviathan vs. Behemoth: The Roman-Parthian Wars 66 BC-217 AD \(2014\)](#)

[The Rise of Parthia in the East \(2013\)](#)

[March of the Scythians \(2013\)](#)

Forthcoming publication:

The Wars of Israel: A Military and Political History from Judges to Solomon (2016)

The Hidden Message in Khafre's Pyramid

By Armando Mei

In Egypt, in the middle of 2013, I was on a very important job: the Giza Pyramids investigation through mathematical proportional applications. I focused all my attention on the three mysterious and majestic pyramids, without exception.



The Sphinx and Great Pyramids of Egypt. (BigStockPhoto)

At that time, I believed in my heart that the buildings were keepers of scientific information, communicating the history of the pyramids builders.

Now, I know it for sure!

Mysterious Messages

In the last two centuries, scholars and alternative researchers found many of the secrets of the Great Pyramid, following discoveries of the inside chambers. They brought us to the core of

the monument, by revealing its architecture and engineering complexity.



Great Pyramid of Giza at night. (Flickr/CC BY-ND 2.0)

The building's external features are well known, particularly, the pi-Greek relationship between base and height, or the relationship with planet's geophysical properties, even its connection with the stars of the Belt of Orion.

The Great Pyramid is almost an open book, while the other two pyramids are still a mystery.

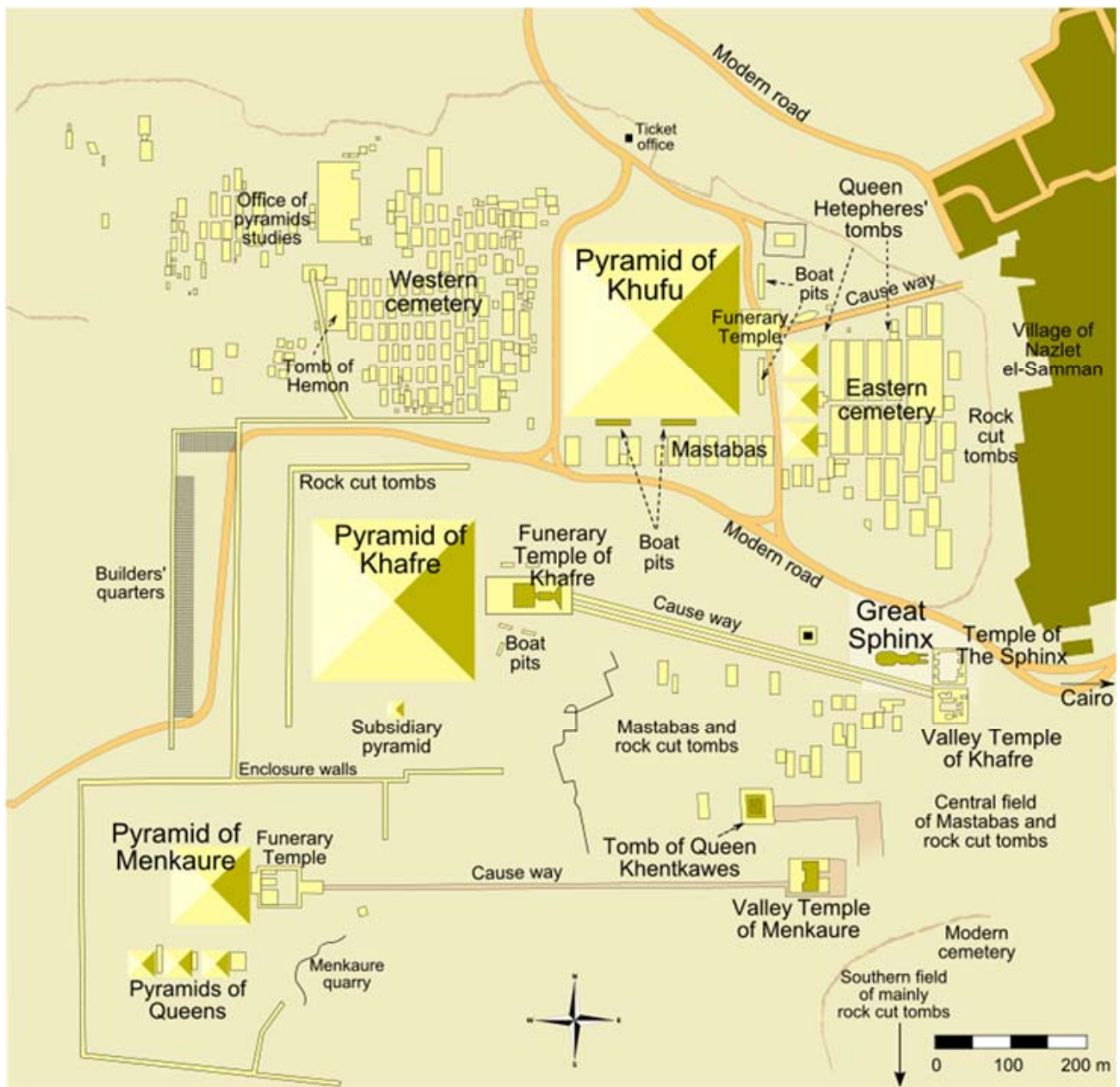
That is why I focused on the so-called Khafre and Menkaure's pyramids too; I believe they still preserved ancient mysteries to discover.

The Great Pyramid, through its scientific relationships, revealed to the world only part of its enigmas, so I had to follow up all scientific clues to discover the hidden messages coming from the Second and Third Pyramids of Giza.

Thinking like a Pyramid Builder

It was not easy to decide on a survey methodology to get a scientific result.

The first step was to provide the two pyramids' geometrical data to process. That procedure would allow me to demonstrate the existence of a scientific relationship that might unlock many unknown mysteries.



Giza pyramid complex – "Pyramid of Khufu" (or Kheops) refers to the Great Pyramid. (CC BY-SA 3.0)

I spent a long period gathering the external buildings measurements, subsequently further processed in Egyptian royal cubits. I needed to start thinking as the pyramid builders, if I wanted to find the truth.

The relationship between meter and royal cubit is 52,3 centimeters, and so the following table is given:

Kheops Pyramid (a)	Meter (b)	Egyptian Royal Cubits (c)
Base	230,33	440,40
Height	146,60	280,31
Khafre Pyramid	Meter	Egyptian Royal Cubits
Base	215,25	411,00
Height	143,50	274,00
Menkaura Pyramid	Meter	Egyptian Royal Cubits
Base	103,55	197,99
Height	65,50	125,24

Table 1

As shown in table above, the reference given in the first column (a) indicates the three major pyramids of Giza, that is: Kheops, Khafre and Menkaura monuments. The reference given in the second column (b) indicating measurements of base and height are expressed in meters, for each of them. The reference given in the third column (c) indicates results of measurements processed in Egyptian royal cubits.

The results took me another large step along the road to being able to discover the message coming from the pyramids. I was sure

to find the clue that would lead me on the verge of a millenary secret.

I also knew that it was like looking for a needle in a haystack! Moreover, even worse, I did not know either its form nor its content.

Kheops – The Great Pyramid



The enigmatic Great Pyramid, attributed to Pharaoh Khufu. (CC BY 2.5)

The second step was to elaborate results through a very easy arithmetic simplification between base and height, for analyzing their relationship consequences.

Jean Paul Bauval's research on the Great Pyramid architecture are very interesting, as are his analytic models of investigation. He has shown that base and height relationship expresses two prime numbers: the number 11 for the base and 7 for the height.

That is why I looked at his results as a reference point.

The following table expresses the prime numbers as a result of the arithmetic simplification process. The applied model refers to Great Pyramid values in Egyptian royal cubits.

Kheops – Great Pyramid	Egyptians Royal Cubits	Arithmetic simplification results
Base	440	11
Height	280	7

Table 2

Pyramids builders planned the monuments according to a scientific pattern, the aim of which was to convey a message about their knowledge. The number was used as a universal language, and it was applied in its simplest form so it could be known in the future.

Its proposal was scientific and, as we will see later, esoteric too.

I decided to apply the same analysis pattern to the Third Pyramid, or Menkaura Pyramid, going over the Second, or Khafre Pyramid. It was a random choice, maybe driven by the subconscious.

Menkaura – The Third Pyramid



Menkaura pyramid, the smallest of the three great pyramids of Giza (CC BY-SA 2.0)

Menkaura Pyramid is one of the most interesting monuments of Giza, due its shapes and the building materials the builders used for its construction. In addition, it is different from the other pyramids of Giza because of its size: the third pyramid is the smallest.

By applying the same analysis procedure as when I scrutinized the Kheops Pyramid dimensions, the following table is given:

Menkaura – third Pyramid	Egyptians Royal Cubits	Arithmetic simplification results
Base	198	11
Height	125	5

Table 3

The table results are very fascinating; firstly, because the Great Pyramid (Kheops) and Third Pyramid (Menkaura) have the same base relationship: the prime number 11. Second, the Third Pyramid height relationship expresses a different data: the prime number 5.

Once again, a prime number possessed a deep esoteric meaning as result of my investigation.

Khafre – The Second Pyramid



The Pyramid of Khafre and the Great Sphinx of Giza. (CC BY-SA 3.0)

It was time to study the Second Pyramid (Khafre). It is a majestic building, such as the Great Pyramid. It is also keeper of very interesting structural elements, making it famous across time. The main characteristic, well known around the world, is the limestone rock covering its apex. Probably, that monument, of about 143 meters high (470 feet), still contains hidden chambers in the upper part yet to be discovered.

The last step was to analyze the Second Pyramid through the arithmetic relationship. Results would allow me to compare the data and check for the existence of scientific evidence.

Results are expressed as follows:

Khafre – Second Pyramid	Egyptians Royal Cubits	Arithmetic simplification results
Base	411	137
Height	274	137

Table 4

I must say that I was astonished, when I looked at the data. The number 137, thus obtained, was very different in comparison with the previous data sets. It is still a prime number, but this time, its meaning has nothing to do with the prime number 11, 7 and 5... at least that is how it appeared.

Was it a scientific message? What was the Second Pyramid's purpose?

I had to find the answer within the fields of mathematics.

Mathematics and the Riddle of Prime Numbers

The formula for prime numbers—or pi-Greek function of positive numbers—is a formula generating the prime numbers, determining the amount of prime numbers preceding a considered value.

For instance, how many prime numbers precede the number 137?

I used the mathematical formula to discover the hidden message, based on the number 137, coming from the Second Pyramid. While Kheops and Menkaura Pyramid generated logical numeric values, closed to the first four prime numbers, the Khafre Pyramid gave, apparently, illogical results with no scientific connection with the others.

It looked like nonsense.

By applying the prime numbers function to the number 137, I got the following result: the number 33, (i.e. the numbers 11 and 3). Once again two prime numbers. Once again the number 11 as a proportional number for the base, and the number 3 for the height.

The pyramids of Giza gave the following sequence: 3 – 5 – 7 – 11. The first four prime numbers were enclosed in the pyramid proportions; the number 11 as numeric constant for the base and then different values for the height (3 - Khafre Pyramid, 5 - Menkaura Pyramid, 7 - Kheops Pyramid).

In addition, the Khafre Pyramid expressed a value, at the same time, proportional and inversely proportional to itself!

Results also confirmed that the building had a twofold function: “from the bottom-up and from the top down”, “as above so below”.

Giza really was the mirror of the sky? And what was the number 137 purpose?

The number 137 has a very amazing meaning and it can range from modern science to Kabbalah, from archetypes numerology to Eastern philosophy, from smaller particles to the law of Universal Balance.

Leon Max Lederman is an American experimental physicist who received the Nobel Prize for Physics in 1988. In his book, *“The God Particle”*, he writes:

“One hundred thirty-seven is the inverse of something called the fine-structure constant. This number is related to the probability that an electron will emit or absorb a photon. The fine-structure constant also answers to the name alpha, and it can be arrived at by taking the square of the charge of the electron divided by the speed of light times Planck's constant. What all that verbiage means is that this one number, 137, contains the crux of electromagnetism (the electron), relativity (the velocity of light), and quantum theory (Planck's constant). It would be less unsettling

if the relationship between all these important concepts turned out to be one or three or maybe a multiple of pi. [...]

This means that scientists on Mars, or on the fourteenth planet of the star Sirius, using whatever god-awful units they have for charge, speed, and their version of Planck's constant, will also get 137. It is a pure number. (...)"

Did the builders want to convey their scientific knowledge through the Pyramids proportions? Who built them? And why? Was their function connected to the number 137?

The God Number

Maybe, the last question can have a constructive answer in the esoteric and Kabbalistic meaning of the God Number.

In Kabbalah the number 137 has the following numeric sequence:

- 100 or letter Quf or Kaf
- 2 or letter Beit or Beth
- 30 or letter Lamed
- 5 or letter Hey or Hè

Now, let us check the significance of each letter:

- Quf or Kaf is the Hebrew letter having the archetypal meaning of “to go into”, “to enter”, “to cross”;
- Beit or Beth is the Hebrew letter having the archetypal meaning of “the God House”;
- Lamed is the Hebrew letter having the archetypal meaning of “Dimension”, “Measure”;

- Hey or Hè is the Hebrew letter having the archetypal meaning of “Life”.

Thus, the Kabbalistic meaning of the number 137 is *“To go into the God House of dimension of Life”*.

Here is one of the messages that the lost Civilization of the Pyramids want to convey. The message is written in the Second Pyramid’s proportions.

קבלה

The above image refers to the Hebrew letters to write Kabbalah, but 137 too. That means that Kabbalah and 137 have the same meaning. It is the number of the Revelation, i.e. “to receive” the Ancient Tradition of the Tree of Life, from Adam to us.

It is time to investigate the letters with corresponding numbers according to the esoteric meaning.

- The number 100 is the square of 10. It has a particularly important consideration in the Pythagorean culture. It was considered a divine number because its connection with the number 10. It is “completeness”, the esoteric correlation between “one and zero”, i.e. the Universe Unity.
- The number 2 means duality, the unity of opposite, which generates the triad. The Hebrew letter Beit is the God House, the universal matrix containing the Cup of Salvation. It is the Holy Grail containing the Blood of Christ.

- The number 30 is the 3, following the number 2. Its purpose is the Life Cycle renewed: birth-death-rebirth. Number 3 is the geometrical number for tetrahedron, the base molecular structure, which is related to the God Name.
- The number 5 is the last of the sequence. As an archetype it is the Letter “E”, symbolizing Life, handed down as the Tree from which Adam got the Knowledge Secret. It is the number of the Pentacle, of the Holy Geometry, forming the five-pointed Star. Originally, it was expression of Love, Femininity, and also matrix of the five basal elements of our dimension: Earth, Water, Fire, Air and Spirit, making up our life. It is also the letter V, connected to the Taurus Constellation as the Goddess Isis Revelation as Hator.

As shortly shown, number 137 has many scientific, Kabbalistic and archetypal meanings. Nevertheless, what are the other prime numbers’ purpose? What is the implication of the numbers 7 and 11?

- Number 7 properties are well known. In Kabbalah it is the letter Zain. Its purpose is eternity, transcending time. Do you remember the ancient Arab utterance concerning Pyramids and Time relationship? “Time is afraid of Pyramids”. Does the Pyramid’s function has a correlation with that hypothesis? Are the Great Pyramid Chambers the remains of ancient scientific process? Was the Second Pyramid, containing the number 137, part of the lost scientific process? Number 7 represents the Man in his Spiritual evolution, as Keter, the topmost of the Sephirot, the “crown” of the Spiritual Dimension.
- Number 11 is a very exhaustive esoteric number. It is the one following number 10, the Aleph following Tau, the

Beginning following the Fulfillment. The number 11 is Kaf, the Hebrew letter indicating the new Cosmic Cycle, “the Entrance into the Eternity”.

Our Ancestors told their history through particular numbers, by combining them with scientific functions. Over time, from their union, hermetic philosophies generated all around the world.

The Final Results

What is the result of my investigation into the Pyramids?

In my opinion, the Giza Plateau, with its mysterious and majestic buildings, seems to lead mankind to its origins, based on empirical correlation between science and faith, earth and heaven. We cannot yet assume that the pyramids were built by the Pharaoh’s workers around the fourth dynasty. The discovery of 137, hidden among the Second Pyramid’s proportions, is the evidence of complex scientific organization developed during the so-called Zep Tepi, the mythological Age of the Gods.

The number 137 is a new tile in my composite “Historical Time the Zep Tepi Theory”. This is another extremely significant step towards the aim of unveiling the origins of mankind. The next phase is going to begin. The new project of research has the Second Pyramid as target. The goal is to discover the possible existence of hidden and unexplored chambers in the upper region. Their possible existence may give more sense to the number 137.

It is a very difficult challenge, but the time has come.

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About the Author



ARMANDO MEI is an investigative journalist born in Turin in 1967, and member of the Scientific Committee of For Afterlife Foundation. He has worked with prominent Italian newspapers. A self-trained Egyptologist, he has worked on many research projects that were the seed for his book (Italian version): "*36.420 B.C - Le Piramidi Satellite ed il Codice Segreto*" with a Preface by Ph.D. Lloyd Knutson (Entomologist-Scientist). In scientific terms, the book describes a revolutionary discovery about one of the possible functions of the Pyramids of Giza.

Armando Mei was speaker at the International Conference on Ancient Studies, Zayed University, Dubai in 2010. He wrote several articles about the quests of Ancient Civilizations.

In 2011, he published his second book (Italian version): "*Oltre le Nebbie del Tempo*" in which he explains the discovery of the monument connected to Sirius; and in 2013, his third book (Italian version): "*La Porta del Cielo*", he describes the alchemical process originating in the chambers of the Great Pyramid, inscribed in an ancient book "*Rosarium Philosophorum*".

In 2012, he published two studies on the Pyramids of Visoko (Bosnia):

- 1) Astronomical correlation between monuments and the Arch of Orion, fixed in 36,420 BC;
- 2) Investigation on enigmatic stone found in Ravne Tunnel, reproducing an ancient astronomical map much older than 100,000 years ago.



In October 2013, Mei co-authored with Semir Osmanagich, the book (Italian version): "*Visoko: La Scienza occulta delle Piramidi*". The book tells about latest discoveries in the Bosnian Valley. In his latest book published in 2014, "*Il Segreto degli Dèi*", he talks about the uncovering of the Primary Planning of Giza.

Since 2015, Armando Mei has been **Guest Author for *Ancient Origins*.**

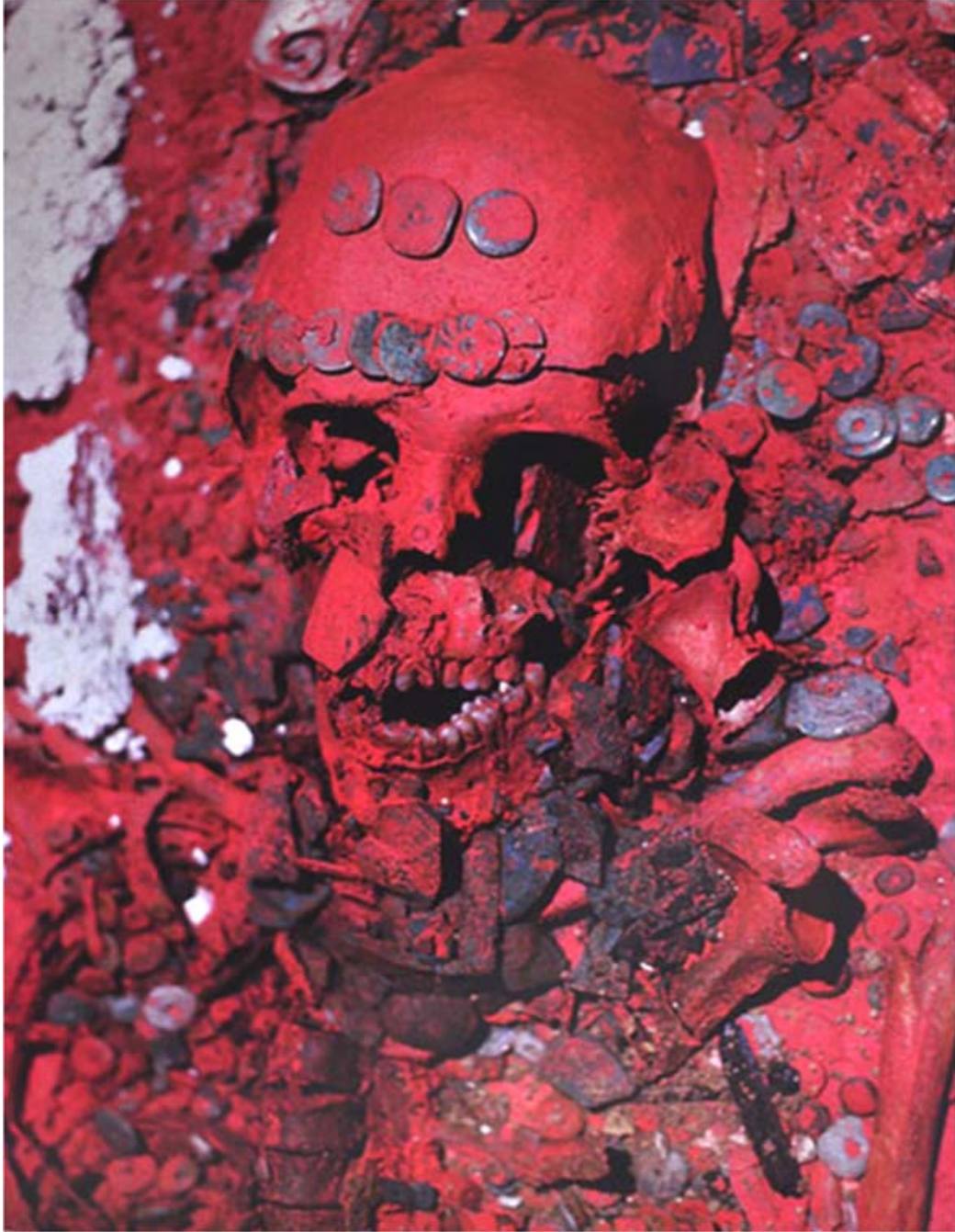
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The Mystery of the Mayan Red Queen

By Leonide Martin



The Mayan Red Queen Skull. Image: INAH

An unexpected discovery of a royal burial inside a previously unknown substructure of Temple XIII in Palenque, Mexico, set off a decades-long archeological mystery. In 1994, a young Mexican archeologist named Fanny Lopez Jimenez was performing routine

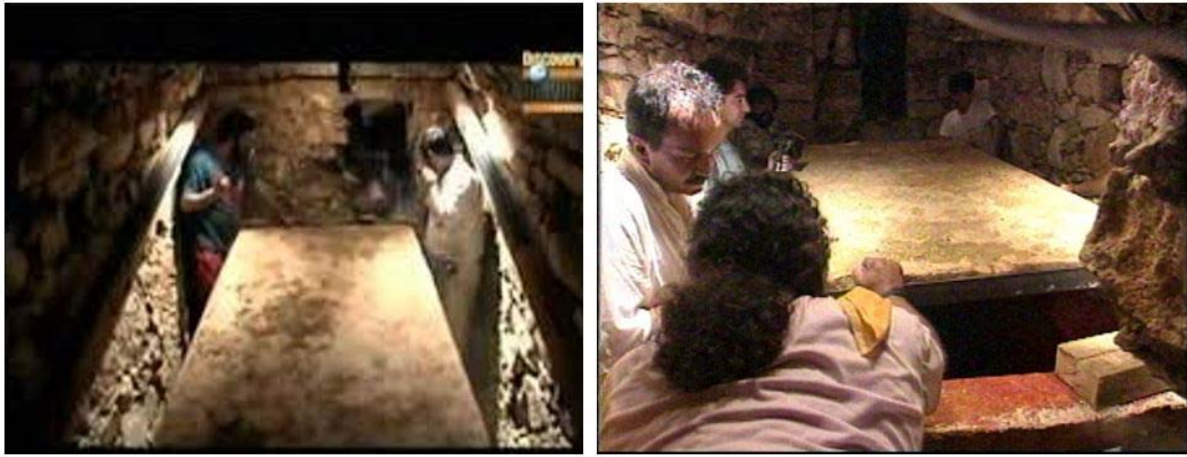
stabilization work on the temple stairs, when she noticed a small crack partly covered by weeds and masonry. She directed light into the crack using mirrors and a flashlight, and peered into a narrow passage, six meters long and completely clear of debris. At the end of the passage, she saw another passage at right angles, and a large sealed door where they met. The next day her team chipped away stones making an opening through which they entered the passage, finding two empty chambers on each side of the sealed door which had signs of rituals being performed in front. They sensed that the sealed chamber held something important.

Temple XIII is a smaller pyramid structure adjoining the soaring Temple of the Inscriptions, burial pyramid of famous Mayan ruler K'inich Janaab Pakal I. Pakal's tomb was excavated in 1942 by Alberto Ruz Lhuillier, revealing the first royal Mayan burial found in a pyramid, and compared in its richness of jade, ceramics and jewelry to the tomb of Egypt's King Tut. The team made a small cut above the sealed door, threaded a long-neck lamp through and saw a closed sarcophagus nearly filling the chamber, covered with red cinnabar.



Cinnabar was used as a preservative in ancient burials. (CC BY-SA 3.0)

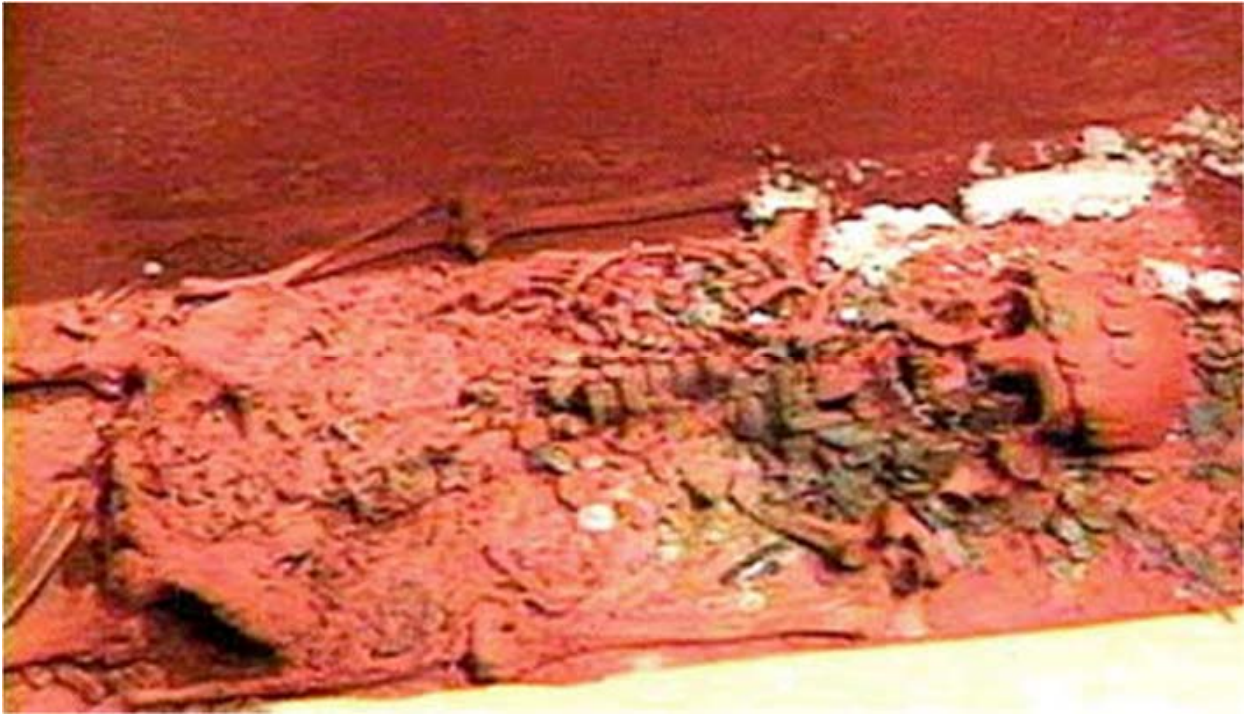
Mercuric oxide (cinnabar) was used by ancient Mayas as a preservative in royal burials. Two weeks later, they made a larger entrance into the chamber and found many artifacts, including a spindle whorl used by women to weave, figurine whistles, and ceramic bowls dating the burial to 600-700 CE.



***Archeologists Arnoldo Gonzalez Cruz and Fanny Lopez Jimenez
in vault of Red Queen's crypt and opening sarcophagus lid.
Image: INAH***

These findings caused Fanny Lopez to suspect the sarcophagus held the remains of a royal woman who was linked to Pakal. If so, this would be the first Mayan queen's burial discovered. It took another two months for the team to remove the monolithic limestone lid off the sarcophagus, using a custom-built hydraulic lift. They beheld a royal skeleton not seen for fourteen centuries, lying on its back with bones completely permeated with red cinnabar.

It was a rich burial; a diadem of jade beads adorned the skull, hundreds of bright green fragments framed the cranium from a broken mask, and more jade, pearls, shells, obsidian blades, axes and bone needles surrounded and covered the skeleton. It was the biggest discovery in Mayan archeology in forty years.



Skeleton of Mayan Red Queen in sarcophagus, permeated with cinnabar. Image: INAH

Three months later, Mexican physical anthropologist Arturo Romano Pacheco was sent by INAH (National Institute of Anthropology and History of Mexico) to examine the skeleton. He determined from the shape of the pelvic bones and structure of jaw and skull that it was a woman. Fanny Lopez was thrilled; she had found the first burial of a Mayan queen. But who was the woman? The crypt walls and sarcophagus were entirely devoid of hieroglyphs and paintings. This surprised archeologists, because Pakal's burial had numerous portraits of ancestors and glyphs detailing his entire lineage. There was no information to identify the woman, although several clues pointed to a relationship with Pakal. Her burial pyramid was adjacent to his, and they both had a monolithic lidded sarcophagus, jade masks, diadems and jewelry. Both their skeletons were permeated with cinnabar, and they were buried during the same time period. Though archeologists searched for a tunnel between the pyramids, one has not yet been found.

Archeologist Arnaldo Gonzalez Cruz, Project Director of the Palenque work for INAH, gave the unknown royal woman the nickname, "The Red Queen." There were four candidates for her identity, drawn from depictions of Pakal's family in his tomb; extensive hieroglyphic panels in the temple on top his burial pyramid, and relief carvings in other structures made by his sons. The candidates were:

- Yohl Ik'nal, Pakal's grandmother - *Heart of Wind Place*
- Sak K'uk, Pakal's mother - *Resplendent White Quetzal*
- Tz'aakb'u Ahau (Ajaw), Pakal's wife - *Accumulator of Lords*
- K'inuuw Mat, Pakal's daughter-in-law - *Sun-Possessed Cormorant*



Yohl Ik'nal, the grandmother of Pakal, was the first Mayan woman to rule in her own right. She probably inherited rulership from her father Kan Bahlam I. Her birth date is unknown, but glyphs on the Temple of the Inscriptions East Panel record that she ascended to the throne in 583 CE, ruled for nearly twenty-two years, and died in 604 CE. She is portrayed twice on the walls of Pakal's sarcophagus, and her name glyph is included in the dynastic listing running around the edges of the lid. Another set of glyphs on the K'an Tok Tablet, Temple XVI, records that she supervised the accession of a subsidiary lord late in her reign. Her successful rule fended off attacks from Kalakmul, led to new construction and increased Palenque's prosperity. Mayanists disagree about dynastic succession after her rule. The interpretation I use holds that her son Aj Ne Ohl Mat succeeded and ruled from 605-612 CE, then his sister Sak K'uk became ruler

from 612-615 CE. Early in the search for the Red Queen's identity, Yohl Ik'nal was eliminated because she died more than seventy years before the tomb was built. Archeologists had determined it was not a secondary burial, in which the bones of someone who died earlier are entombed in a later crypt.



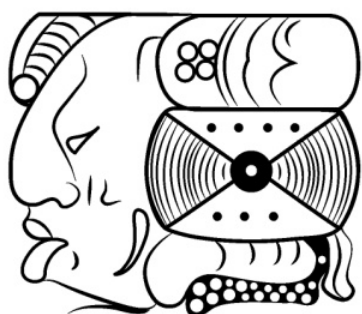
Sak K'uk, Pakal's mother, was born around 578 CE and became the second women ruler of Palenque. On the edge of Pakal's sarcophagus lid, she is listed as a legitimate ruler, her reign continuing alongside Pakal's for many years. The Oval Palace Tablet portrays only Sak K'uk and Pakal, depicting her handing the royal headdress

to her son. On the Temple of the Inscriptions East Tablet, however, the ruler preceding Pakal is named "Muwaan Mat." Controversy among Mayanists continues about whether she actually was a ruler of Palenque. Initially the Muwaan Mat glyph was thought another name for Sak K'uk, but it also is the name of the Primordial Mother Goddess who gave birth to the Palenque Triad Gods, from whom the ruling dynasty descended. My interpretation, following the work of Gerardo Aldana, is that Sak K'uk invoked the presence of the Goddess to "co-rule" with her during difficult times when she could not perform required ceremonies. In 611 CE, Palenque suffered a devastating defeat by Kalakmul, in which her brother, Aj Ne Ohl Mat, was captured and later killed, and the sacred shrine that served as a spiritual portal to the Gods and ancestors was destroyed. The city was without leadership and in spiritual crisis; Sak K'uk stepped in to guide it through chaos. She held the throne until her son Pakal acceded at twelve, most likely continuing to provide leadership for several more years. She died in 640 CE, within the time frame for the Red Queen's burial.



Tz'aakb'u Ahau (Ajaw) was Pakal's wife, coming from a neighboring city to marry him in 626 CE. The Temple of the Inscriptions West Tablet records her marriage and death dates, and she is depicted in carvings on two other tablets. On the

Palace Tablet, she and Pakal sit on either side of their second son, K'inich Kan Joy Chitam II, offering him symbols of rulership and divine ancestry. The Dumbarton Oaks Tablet depicts this same son dancing as the rain god, flanked by his mother and father. From the Temple of the Inscriptions tablets, archeologists have deduced that she bore Pakal three or possibly four sons. Two of these sons became subsequent rulers of Palenque, but left no heirs. The youngest son, who died before attaining the throne, continued the dynasty through his own son. During Pakal's long life, he vastly expanded the city, creating a new central plaza complex and palace that are considered the most elegant of Maya architecture. Over a period of about 60 years, he restored the city's religious charter, built a new sacred shrine, and resurrected the collapsed portal, possibly assisted by his wife. Tz'aakb'u Ahau died in 672 CE, eleven years before Pakal's death in 683 CE. Pakal could have personally overseen her royal burial and the construction of her pyramid adjacent to his own. Many archeologists believed she was the most likely candidate for The Red Queen.



K'inuww Mat was Pakal's daughter-in-law, marrying his youngest son Tiwol Chan Mat who never acceded to the throne. Little is known about this woman, who came from another city, possibly Uxte'kuh on the

Tabasco plains. Her husband was born in 647 CE and died in 680 CE at age thirty-three. The marriage was probably a political alliance. If they married in their twenties, then their union would have occurred around 670 CE. Their son who continued the dynasty, K'inich Ahkal Mo' Nab III, was born in 678 CE and acceded in 721 CE. K'inuuw Mat is depicted in a carving on the Tablet of the Slaves in Temple XIX. She and her husband are shown offering their son symbols of rulership and divine ancestry, and both are named in the glyphs above them. There is no record of when she died. She is a less likely candidate for The Red Queen, since both Pakal's older sons were living when he died and he had no reason to single her out for special treatment. Pakal had an unusually long life, ruling until he was 80 years of age. His oldest son, K'inich Kan Bahlam II, acceded in 684 CE at age 49, and K'inich Kan Joy Chitam II acceded in 702 CE at age 58. The next ruler was K'inuuw Mat's son, Pakal's grandson.

Narrowing the Candidates for the Mysterious Red Skeleton

Using archeological evidence, epigraphic data for dates, and a process of deduction, the candidates for The Red Queen can be narrowed down to Sak K'uk, the mother of Pakal, and Tz'aakb'u Ahau, the wife of Pakal. Both women played important roles in his life, and he acknowledged them in portraits and glyphic histories. But, such records were absent from the walls of her crypt and sarcophagus, so scientific studies were conducted on the Red Queen's and Pakal's bones. Cinnabar, mercuric oxide used for preservation, had penetrated into the bone matrix and colored the bones bright red throughout. For the Mayas, red symbolized sacred energies of blood, called *itz*, and was the color of the east, the rising sun, the renewal of life eternal. Between the red coloration of the bone and deterioration of bone matrix over time, it was very difficult to perform microscopic examinations.



Sak K'uk, Pakal's mother as depicted on the Palace Oval Tablet



Tz'aakb'u Ahau, Pakal's wife as depicted on the Palace Tablet

The first studies were of strontium isotopes, found in bedrock and varying with age and type of rock. Isotopes move from rock into soil and groundwater, are absorbed into plants and through the food chain. In humans, strontium isotopes in skeletal bones indicate diet during later years of life, while those in tooth enamel indicate diet during childhood. Geologically different regions have varying isotope ratios. Between 1999 and 2003, an INAH project extracted samples of bone and teeth from both Pakal and The Red Queen. Analyses were conducted by Dr. Vera Tiesler and Dr. Andrea Cucina, of the Universidad Autonoma de Yucatan. The strontium isotopes profile of Pakal's bones and teeth showed he was born and resided in later life in the Palenque region. The Red Queen's tooth enamel had isotope ratios for a different geographic region, typical for the western part of Veracruz. This indicated that she grew up in a different city, most likely Tortuguero or Pomona. The strontium isotopes studies indicated

that the Red Queen probably was not Pakal's mother, who was born and lived her life in Palenque.

Question remained about confirming The Red Queen's relationship to Pakal, since experts considered the strontium isotopes analysis to be circumstantial evidence. Something more definitive was needed. Further bone studies had to wait another decade, however, for techniques of DNA analysis to advance. Initial attempts to extract DNA from bones of Pakal and The Red Queen had been unsuccessful, due to the cinnabar and deteriorated matrix. A group of scientists had been working on techniques to analyze ancient biological remains. Dr. Carney Matheson at Lakehead University in Canada and his group specialized in studying the ancient biomolecules and processes of degradation, and developed new techniques for DNA extraction and recovery. They analyzed several bone samples taken from Pakal, The Red Queen, and three other skeletons from Palenque. Their sampling and DNA analysis techniques were successful.

In June 2012, INAH released a statement about the DNA analysis results of Dr. Matheson's group. The results "confirmed that there was no relationship between The Red Queen and Pakal." Since Pakal and The Red Queen did not share common DNA, she could not be a blood relative. This eliminates his mother, Sak K'uk, as the queen in the mysterious red-permeated burial. Most Mayanists now accept that The Red Queen is Tz'aakb'u Ahau, Pakal's wife.



*Mask of The Red Queen, jade and jadeite, with diadem and earpools.
Image: INAH*



*Facial reconstruction of The Red Queen,
Tz'aakb'u Ahau. Image: INAH*

But the mystery is not completely and definitively solved. There is some chance that the skeleton may be that of his daughter-in-law K'inuuw Mat, or another unrelated royal woman as yet undiscovered. Archeologists hope that a future excavation will discover the tomb of one of Pakal's sons. Specialists would then study the son's DNA and compare it with that of The Red Queen. If they shared common DNA this would confirm that she was Pakal's wife.



Temple of the Inscriptions (Pakal's burial pyramid, left), with Temple XIII adjacent (The Red Queen's burial pyramid). Palenque, Chiapas, Mexico. Image: INAH

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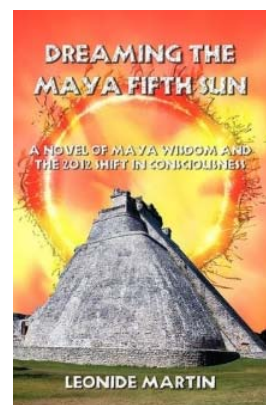
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About the Author

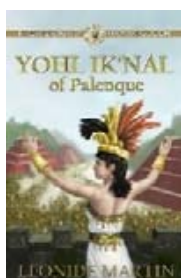


LEONIDE (LENNIE) MARTIN, DPH - Retired California State University professor, former Family Nurse Practitioner, currently author and Maya researcher. My books bring ancient Maya culture and



civilization to life in stories about both real historical Mayas and fictional characters. For historical accuracy, I researched Maya archeology, anthropology and history from the scientific perspective. For indigenous viewpoints, I studied with Maya teachers including Aum Rak Sapper, Guatemalan Priestess-Daykeeper and Hunbatz Men, Itzá Maya Elder-Daykeeper. I lived in Mérida, Yucatán, Mexico for five years to apprentice with Hunbatz Men, becoming a Solar Initiate and Maya Fire Woman in the Itzá Maya tradition. The ancient Mayas created the most highly advanced civilization in the Western hemisphere, and my work is dedicated to their wisdom, spirituality, scientific and cultural accomplishments through compelling historical novels.

I've received awards from Writers' Digest for short fiction and The Visionary Mayan Queen, which attained Amazon Kindle #1 ranking in April 2015. The Controversial Mayan Queen attained Amazon Kindle #4 ranking in August 2015. The Mayan Red Queen is a nominee for the Dan Poynter Global Ebook Awards, 2015.



Author of Mists of Palenque series about four great Mayan queens. These were among the most powerful women in the Americas, but few have

heard of them. Two were rulers in their own right and two were influential wives of rulers, all in the dynasty of the most famous Mayan ruler, K'inich Janaab Pakal of Palenque. The discovery of his rich tomb in 1952 is compared to that of Egypt's King Tut. In four compelling works of well-researched historical fiction, the stories of Pakal's grandmother, mother, wife and daughter-in-law bring the complex culture, exotic royal courts, and amazing scientific accomplishments of Classic Period Mayan civilization vividly to life.

Three books in the 4-book series have been published. Each book can be read as a complete story, although the full richness of historic events and dynastic relationships will be better appreciated by reading them sequentially.

[The Visionary Mayan Queen: Yohl Ik'nal of Palenque](#) (Book 1)

[The Controversial Mayan Queen: Sak K'uk of Palenque](#) (Book 2)

[The Mayan Red Queen: Tz'aakb'u Ahau of Palenque](#) (Book 3)

The Prophetic Mayan Queen: K'inuww Mat of Palenque (Book 4, summer 2016)

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Elongated Skulls of Stonehenge: A Forgotten Goddess Cult

By Maria Wheatley



Stonehenge, Neolithic and Bronze Age monument. (CC BY 2.5)

Stonehenge overlooks the windswept Salisbury Plain. Salisbury Plain is a dramatic landscape of extremes, containing the largest remaining area of natural chalk grassland in northwest Europe and also the largest military training area on British soil. Stonehenge is surrounded by military establishments such as Larkhill, Boscombe Down, Porton Down Nuclear Biological Centre, and Bulford Camp to name but a few.

Equivalent to Area 51 in the USA, the Ministry of Defence (MoD) manages the Plain, which is approximately 26 miles by 20 miles (32

by 32 kilometers) and within the military 'Red Flag' Danger Zone public access is denied.



However, certain parts of the Plain are accessible and it has a seductive beauty; the chalk grassland is charming and when you visit the Plain there is a special *something* that makes you feel alive. With no main roads just small track-ways the Plain is quiet, swiftly taking you back to a time that was.

Hidden from public view, numerous ancient sites are located within the Plain's prohibited zone and their untold history will cast new light upon prehistoric mysteries and more importantly on the people that constructed them.



I am a professional dowser and using dowsing alongside other esoteric disciplines I discovered one of Stonehenge's best kept secrets – I found the Elongated People of Stonehenge and their Neolithic High Queen.

I am the only UK dowser to have found an archaeological find of such merit which led to further research. My findings have not gone by unnoticed in the lofty halls of academia. My book ***The Elongated Skulls***

of Stonehenge was requested by the Bodleian Library of Oxford University, The Cambridge University Library, National Library of Scotland, National Library of Wales and Trinity College Dublin. That's every single large university in the UK!

Burials

I discovered that the long barrows of Salisbury Plain contained the elongated dolichocephalic skulls of the people that once lived close to Stonehenge and their history has gone by unnoticed for over 5000 years.

The largest long barrow ever constructed

Located on the edge of the Plain, an unassuming track leads to a forgotten processional way, which silently guides you to the largest Neolithic long barrow in the United Kingdom and to the memory of a long gone Neolithic woman. Her forgotten history reads as if it came from an Agatha Christie novel.

Whilst excavating long barrows, the early archaeologists repeatedly noted that the long mounds contained numerous communal burials sometimes as many as 50 individuals. When first

excavated it was thought that the colossal oversized 'mega long barrow' on Salisbury Plain would contain hundreds of skeletons, like a gigantic graveyard, full of Neolithic people who once lived and worked on the Plain. It didn't.

Without doubt, it came as a shock to the early excavators that beneath the massive mound there was only a single burial. Instantly, it was realized that this was highly unusual and an extraordinary find. Generally, it was anticipated that the finds from a smallish long barrow would yield around 15 to 20 individuals. Whoever these people were, they must have been considered especially important, as a single burial within a long mound was exceptionally rare. A second revelation followed that stunned the Victorian archaeologists—it was a woman. We rarely hear of Britain's prehistoric females, except for Boudicca the brave Iron Age Iceni Queen. We presume the leading figures, rulers and the architects of prehistory were male.

During the Bronze Age, ornate and beautifully crafted grave goods were invariably found alongside male burials. However, the largest barrow in Britain ever raised was the final resting place of a high profile woman. Not everyone in prehistory had a lavish burial. There were Neolithic flat graves (similar to today's burial practices), a far cry from the well-designed long barrows, some of which housed the burial deposits of the elite. Considered important enough to be a single burial, this lady must have been royalty, a priestess, or a high-status member of the early Stonehenge community. She was special—possibly a Neolithic High Queen. Yet another shock followed. She had been violently murdered.



The largest long mound in Britain. Prior to early excavations the mound stood unmolested for more than 5000 years. Kindly reproduced with permission. Photograph ©2014 Busty Taylor

High Queen of Stonehenge

During my research, I noted that this section of the Plain is different to anywhere else in Neolithic Britain, which was generally considered to have been a peaceful utopia. Indeed, many places were peaceful, as signs of warfare are few, but not in the Stonehenge environs. Here certain people were despised, as murders were more frequent in this region than anywhere else in prehistoric England. Even more perplexing and adding intrigue to our enquiry is that the majority of murder victims were buried in relatively close proximity to one another. All of the long mounds close to the Neolithic Queen's long grave contained murder victims.

These people, probably the ruling class, had another thing in common: They had elongated skulls compared to the rounder skulls of the 'other' people of the Neolithic period.

In one long barrow that is situated high on the Plain, a large proportion of the local male population, around 25 men all of whom were in their prime, as well as some small male children, appear to have been rounded up and slaughtered in a genocide

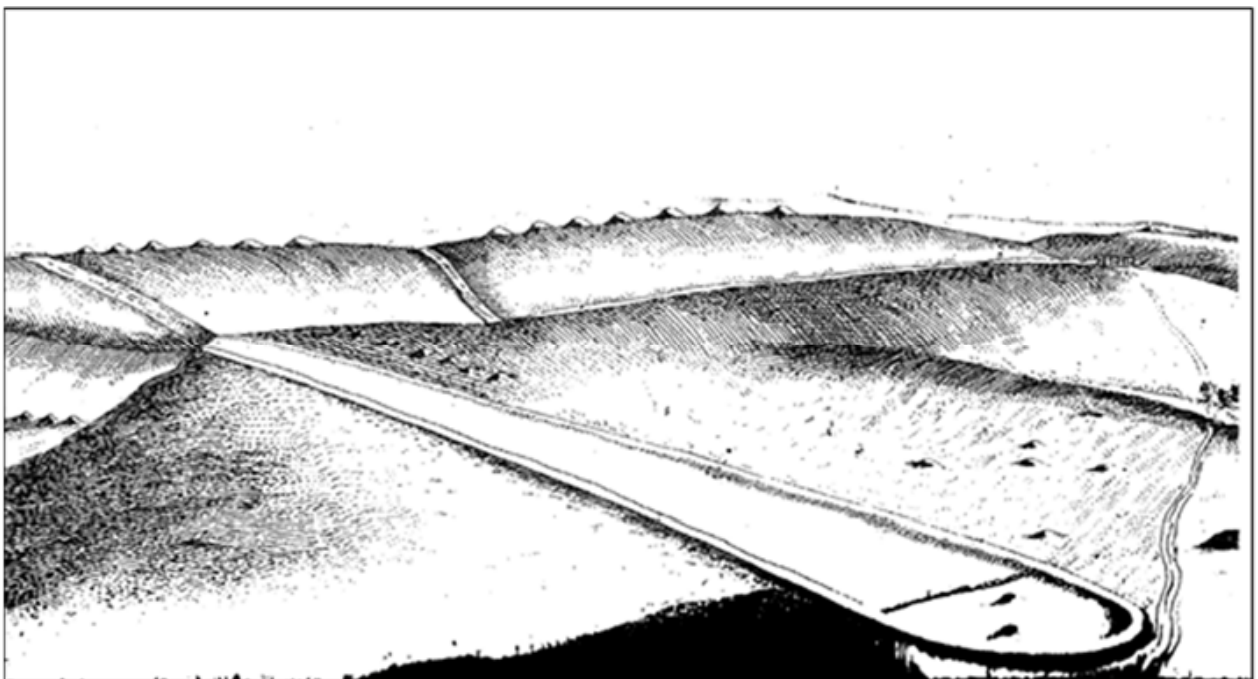
attack to eradicate the prehistoric elite of dolichocephalic skulled people that were possibly holding positions of power in the Stonehenge environs.

Other long barrows tell a similar story as there are signs of murder in most of the earthen mounds that adorn the mystical Plain.

Slowly and surely, these enigmatic people were killed. In fact, very old antiquarians called the long mounds of Neolithic Wessex 'Battle or Warrior Barrows' as they recognized the murders victims therein and thought they were warrior lords.

My research led to another startling conclusion about the Elongated people of Neolithic Stonehenge. The monuments that they constructed were also elongated in shape. This is a staggering new find that reveals the similarities between skull and monument.

The Stonehenge Greater Cursus



Cursus monuments were the largest monuments to be constructed on prehistoric British soil. They were gigantic. The Stonehenge Greater Cursus has been dated to circa 3800 BC which

formed a large enclosure located half a mile (800 meters) north of Stonehenge. Consisting of two roughly parallel banks and ditches around 310 feet (100 meters) apart the monument coursed for nearly 1.75 miles (3 km).

There are many other cursuses in Britain, the largest of which is found in Dorset which is over seven miles (ten km) long. They take their name from the 18th century antiquarian, William Stukeley, who believed them to be Roman racetracks. Cursus is Latin for running and movement. Today, nothing exists of the once gigantic monument which was aligned roughly east–west gazing towards the equinox sunrise. The western end was drawn by Stukeley which is shown in the illustration, but it was less round and more square-like than the illustration depicts. At the eastern end, there is a long barrow which is now badly damaged. The western end was ploughed out in the late 1940s and has since been reconstructed (poorly).

Ever obsessed with death, the archaeological explanation is that the long Cursus was used as a processional way for funeral rites or rituals. Odd then that the Stonehenge expert and top archaeologist, Michael Parker Pearson, points out the monument did not have an entrance. Perhaps, with its large chalk walls it was more like a machine than a monument. I have shown that the near-center of this monument is associated with radiation levels and that the nearby round barrows release strange frequencies showing our ancestors to be prehistoric physicists. Today, the area is bombarded by military electronic signals making civilian research difficult. Military frequencies change their bandwidth and signature; if they did not their intelligence operations would suffer. Thankfully, my research covers 20 years of serious data collection.

Half a mile (800 meters) north-west of the Stonehenge Cursus was once the Lesser Cursus, now sadly plowed out, which ran for a quarter of a mile (400 meters). The elongated-skulled people were designing and erecting the largest monuments ever constructed in prehistoric Britain, which were elongated in shape.

Another mound where the Elongated Ones were buried was Belas Knap in Gloucestershire. The front end has a 'false entrance' which was designed to *look* like an entrance however; it was also designed to be blocked. Inside of the blocked wall section archaeologists found a long-skulled person placed next to a round-skulled person. The Edwardian archaeological explanation of prehistoric peoples was that the ancient Britons had long skulls, these were found in long barrows, and the much later round skulled people were immigrants of the Beaker Culture. Recent carbon dating of the two different shaped skulls blew that old theory out of the water, as the skulls were contemporary. In prehistoric times, these people were living side-by-side.



Belas Knap long mound showing the false entrance. A side chamber contained several elongated skulls. Reproduced with kind permission. Photo ©2010 Busty Taylor



Belas Knap side chamber showing its elongated shape.



Lanhill elongated long mound, near Chippenham, Wiltshire. Elongated skulls were unearthed in the chamber, likened at the

time to the First Nations Native American culture. Open to the public. ST:87774. Photo ©2010 Maria Wheatley

The cult of the Goddess

During the Neolithic period at an unknown date, which was probably around 3000 to 2500 BC, the Elongated Ones were murdered. I think that these people were a part of a leading Goddess culture contemporary to the Maltese culture. A fleeting glimpse of the Maltese dolichocephalic skulls bears a resemblance to the Stonehenge people.

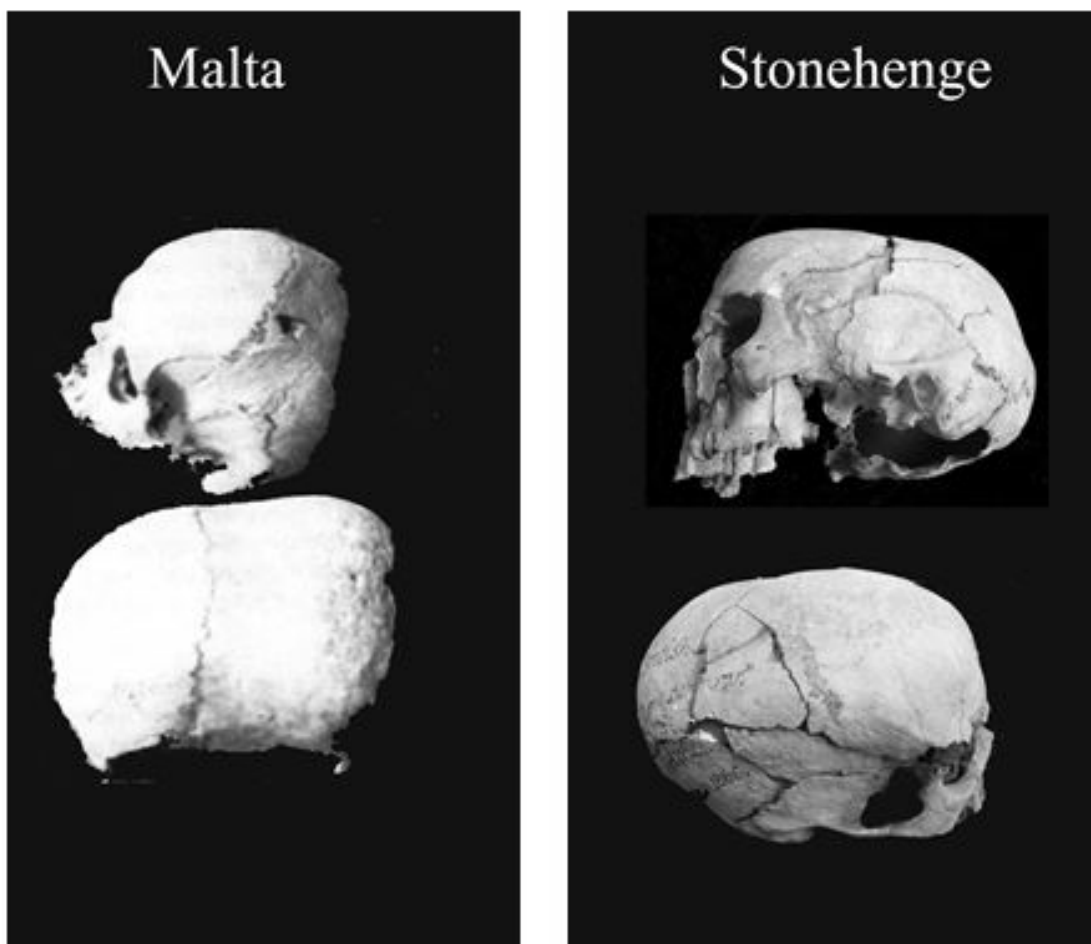


Photo ©2015 Maria Wheatley

Is there any evidence of a Goddess Cult in the Stonehenge environs? It is interesting to note that the orientation of the Salisbury Plain long barrows, as well as Phase I Stonehenge, is lunar. The sun once rose at 50 ° at midsummer and 130° at

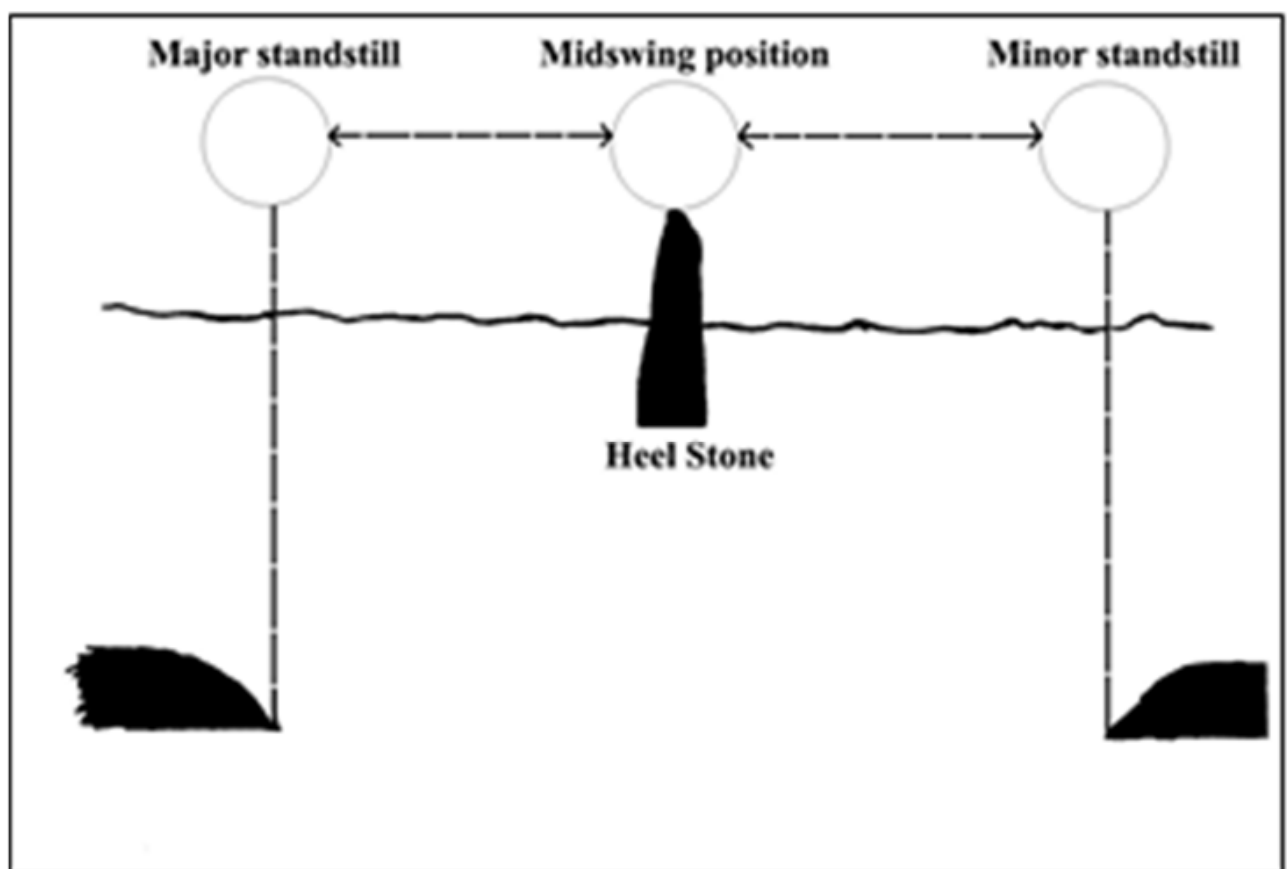
midwinter. Only 20 percent of the Stonehenge long barrows are either north or south of this arc. Whereas the moon rose at 42° at its most north-easterly to 144° at its most south-easterly and nine in ten long barrows are orientated within the lunar degree range. Only one long barrow called *Wilsford South 13* faces 37 degrees northeast just north of it.

Seventeen out of the total number of surviving long barrows surveyed faced east. One could argue that this is the direction of the Equinox sunrise, and of course, this is correct. However, during its intricate cycle, the rising full moon shares this cardinal point on the horizon. Dawn's equinox sunrays light up the dark chambers of the eastern aligned barrows with splendid light. But, so does the full moon's silver light. Perhaps both solar and lunar alignments were intended. However, upon closer inspection the lunar alignments appear far more accurate.

The moon has long been associated with the Goddess and a matriarchal culture. Stonehenge Phase 1, which was a Neolithic henge monument that contained 56 magnificent bluestones, and the Heel Stone were aligned to the Moon. Neolithic pottery shards found in association with the Heel Stone show that it was erected at the same time as the nearby bluestone circle. Yet, we are all far more familiar with the Heel Stone's world famous alignment with the sun – which is actually less accurate than its earlier lunar orientation. In fact, it is a degree and nearly two meters (6.5 feet) from the correct position if intended as a solar alignment. However, the lunar alignment, which was a thousand years earlier, was precise. As testimony to the power of the moon as a symbol of the goddess cult, the Heel Stone was raised to mark the mid-swing position of the moon's northernmost moonrise. During the moon's complex Metonic cycle of 18.61 years, at the exact

midpoint, the full moon rose over the horizon and appeared above the tapering crest of the Heel Stone.

In the 1920's, Colonel Hawley uncovered six lines of postholes across the causeway, which were interpreted by the amateur astronomer, C.A. 'Peter' Newham, as temporary sighting devices used by Neolithic man to plot and record the moon's intricate cycle. At the winter solstice 2010, the full moon rose above the Heel Stone marking the midway cycle, and yet that major event went by unnoticed. In contrast, 30,000 people gathered for the less accurate solar sunrise that year! The Heel Stone was, and still is, a lunar marker-stone. It is tempting to think that the Neolithic High Queen of dolichocephalic skulled people saw this majestic event.



The Heel Stone and the Moon's Metonic Cycle. ©Maria Wheatley.

From the mid-swing position, the moon rises gradually move to the right until it reaches 'standstill' position, which takes around 4.65 years, before returning to the Heel Stone in the same time period. The same cycle occurs in the moonrise transits to the Heel Stone's left, giving the 18.61 years Metonic cycle.

Total control – a New World Order

Everything changed in the Bronze Age. The male-orientated Bronze Age Solar Cult dominated the communities of ancient Britain. At Stonehenge, the narrow lunar entrance that poetically aligned to the moon's pale, silvery light was widened so that the sun at Midsummer would become the focus. It still is. The Bronze Age people redesigned the existing megalithic features of Stonehenge. Additionally, as an act of supreme control and dominance, they systematically 'closed down' and eternally sealed *all* of the Neolithic long barrows in the UK. Any remaining elongated skulls were placed inside of the mounds as a new era of control was dawning. The once moonlit chambers and passageways of the long mounds were in-filled with tons of earth making them impenetrable, and finally the mounds were eternally sealed by placing a large blocking stone or tightly packed earth across the entrance. They would never be entered again. Not one long barrow escaped this fate.

It was not until the 1950s that the impacted earth from long barrows such as West Kennet long mound, near Avebury, was dug out by archaeologists. It is my opinion that the reason the long barrows were sealed around 2500 BC was to erase the memory of the Elongated Ones and their lunar goddess worship. The solar Bronze Age cult bore weapons and land ownership prevailed. Materialistic attitudes dominated the new group mindset and lavish jewels and gold were buried in the newly designed round

barrows; round like their skulls and the sun's blazing disc. The memory of the Elongated people faded. They were eradicated and forgotten until a dowsing rod found them and their story began to remerge from the sacred site that held them.

To some, Britain is often seen as a backwater of prehistoric culture, outshone by the later cultures of Egypt and South America. Yet it is clear from the evidence which I have presented that the Stonehenge Elongated Ones were the original Western spiritual leaders that created the largest monuments in prehistoric Europe.

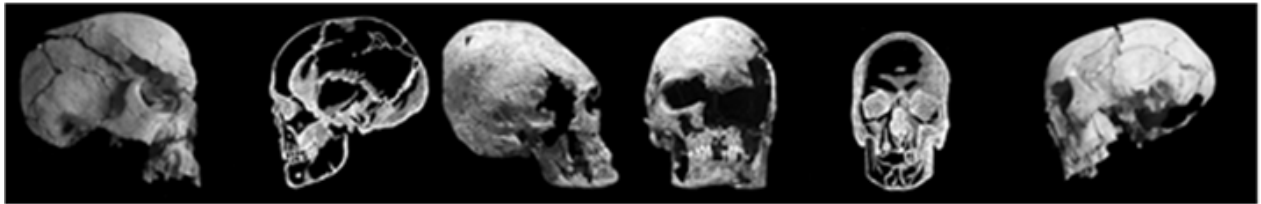
It is not beyond the realms of possibility that some of the Stonehenge Elongated people escaped persecution or simply traveled overseas. The Celts are famous for their thick, flowing and beautiful red hair. Did they escape to inspire the dawning of a new culture in warmer climes? Or were they a part of a recognized global priesthood, and the Stonehenge people simply fled to the safety of their extended spiritual family?

Let us not forget, that these enigmatic and distant people selected the esoteric location of England's spiritual capital – Stonehenge - which would later become the ionic megalithic temple of Stonehenge.



Bronze Age round barrow. Skeletons with broad and round skull shapes 'brachycephalic' were buried within round barrows and the 'hyper-dolichocephalic' skull shapes were buried in the long elongated mounds. Photo ©2009 Maria Wheatley

Comparison of elongated skulls

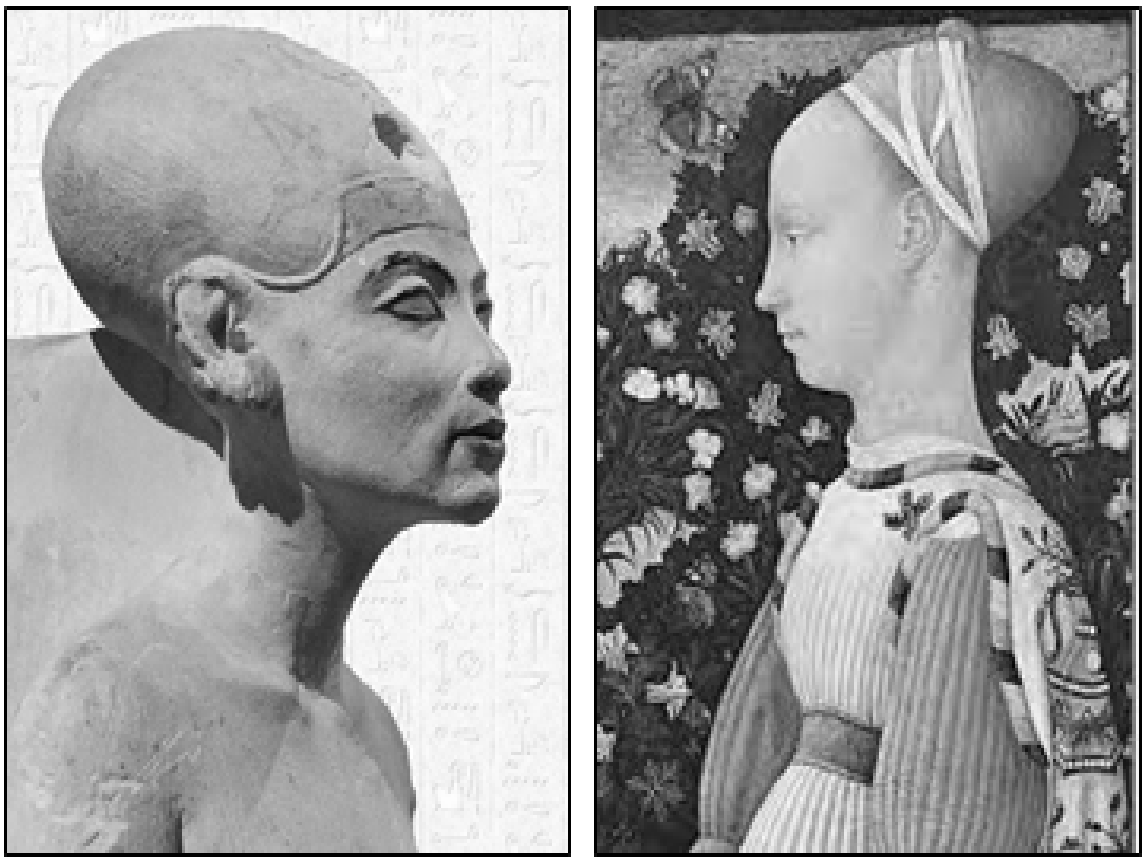


Comparing the skulls of the Stonehenge people to that of the Alans shows a similarity. The Alans or Halani were an Iranian people of antiquity who were documented by the Chinese during the first century BC. They lived near the Aral Sea under the name of Yancai. Skull remains show how these people practiced skull modification. The illustration shows two central Alans skulls which are on display at Yverdon History Museum. The sketched skulls are from the Stonehenge environs, and the outer skull examples are the remains of the Neolithic High Queen previously mentioned.

Admittedly, the North African and South American elongated skulls are much larger and more pronounced than the surviving UK examples. Nefertiti's famous stone sculpture shows her long elongated skull and neck, which may have been artistically exaggerated. Certainly, Tutankhamen's skull, (Akhenaton's son), was identified, as a dolichocephalous cranium is additional evidence for a ruling elite status and is probably closer to the British Neolithic skull type which was said to be dolichocephalous and also 'hyper-dolichocephalous', more pronounced than Tutankhamen's skull.

It is a historical fact that the British Neolithic era of the Elongated Ones predates the Egyptian royal examples that I have quoted by

circa 2700 years and the Paracas culture by over 4000 years, which makes the hyper-dolichocephalous Stonehenge skulls amongst the oldest elongated examples in the world. Other comparison examples tell a similar story. For instance, the craniums of the Stonehenge people and the cranium samples from Malta are similar; although a closer inspection is required to fully analyze the skull types. Such contemporary comparisons may hint at a global priesthood. These people were also the intellectual designers of prehistoric monuments and geomancers that noted the energetic quality of the land and the astronomer-priests who studied the movement of celestial bodies.

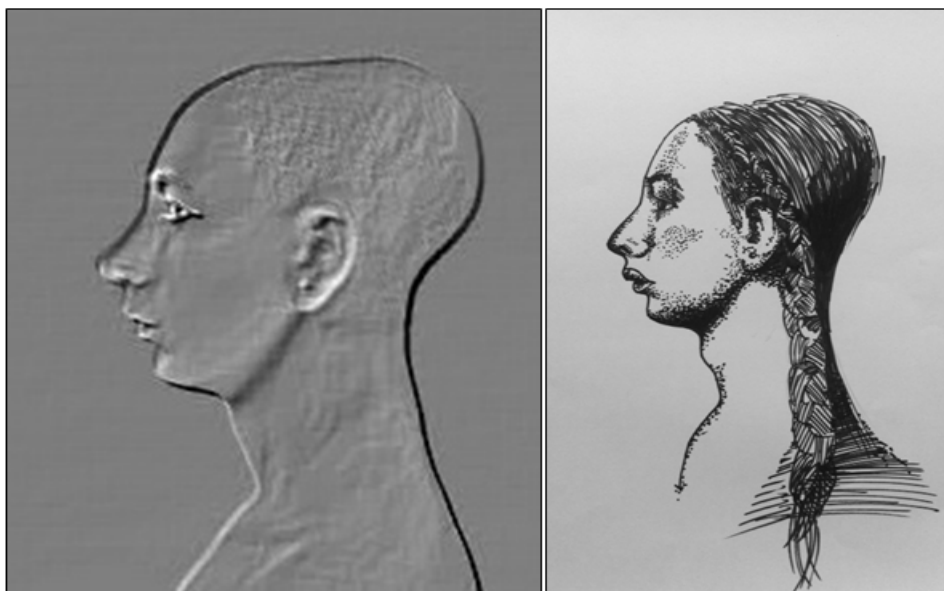


Facial profiles of Nefertiti and a noble European woman



The skull of Tutankhamen and the Stonehenge High Queen
Photo ©2015 Maria Wheatley

Based on Tutankhamen's professionally reconstructed facial features, we applied his dolichocephalic skull features to that of a Neolithic woman of ancient Briton. Instead of making her hair long and loose, we decided to present her with a braid to show her skull profile. She may have resembled our noble Stonehenge High Queen as the skull shape would have looked similar; although obviously not identical. Certainly, our reconstruction gives you a visual impression of what the Stonehenge Elongated Ones may have looked like.



***The famous reconstruction of Tutankhamen and our
reconstruction of a Stonehenge Neolithic woman– a High Queen***
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About the Author



MARIA WHEATLEY is a writer, dowser and researcher of earth mysteries specializing in *the geodetic system of earth energies* and ley lines.

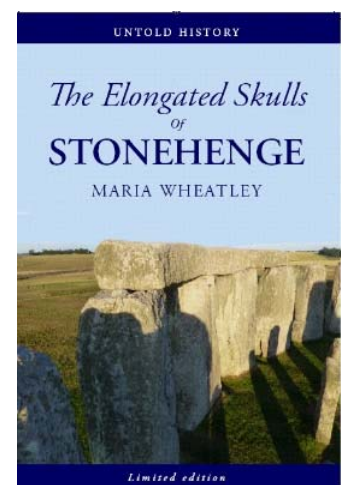
‘The Elongated skulls of Stonehenge: A Forgotten Goddess Cult’ is a small extract from Maria’s forthcoming book ***From Stonehenge to Serpent Mound***. The book reveals extraordinary new finds that help

solve ancient mysteries.

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In the book, Maria reveals several new and fascinating discoveries and she also explores a profound global ley network which was engineered by the Elongated Ones. Later, this complex network was recognized by the Mediaeval Masons, Victorian Mystery Schools and Nazi Germany. Maria will also show you a long lost feature of the ancient British and Early Native American landscape that will change your option of ancient henge and mound sites and the prehistoric culture that designed them.



THE AVEBURY EXPERIENCE AND THE AVEBURY SCHOOL OF ESOTERIC STUDIES

Maria gives group and private tours of ancient sites and is the founder of The Avebury School of Esoteric Studies, affiliated to the Association of British Correspondence Colleges which offers certificated courses in dowsing, past life regression and astrology.

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A Mysterious Mummy in Cairo: The Surprising True Identity of Patriarch Joseph of the Coat of Many Colors

By Ahmed Osman



Golden sarcophagus from the ancient Egyptian Yuya and Tuya collection. (Flickr/CC BY-NC-SA 2.0)

Who was the king who appointed Joseph, of the legendary coat of many colors, as his minister? And during which period of Egyptian history did he live?

Since the start of archaeological digging in Egypt more than a hundred and fifty years ago, scholars have been trying to answer these questions. These were questions to which I devoted twenty-five years of my own adult life.

Patriarch Joseph is said in the Bible and the Quran, to have been sold as a slave into Egypt. It was his own brothers who handed him

over to a trade caravan, as they became jealous when Jacob, their father, gave him a coat with many colors. An Egyptian official bought the young Hebrew boy and made him overseer over his house, but when the official's mistress falsely accused Joseph of trying to seduce her, he was sent to prison. Two years later, Joseph was set free by the Pharaoh, who also appointed him as one of his ministers, when he was able to interpret the king's dream.



Painting depicting a scene in the Biblical myth of Joseph and the Coat of Many Colors. (Public Domain)

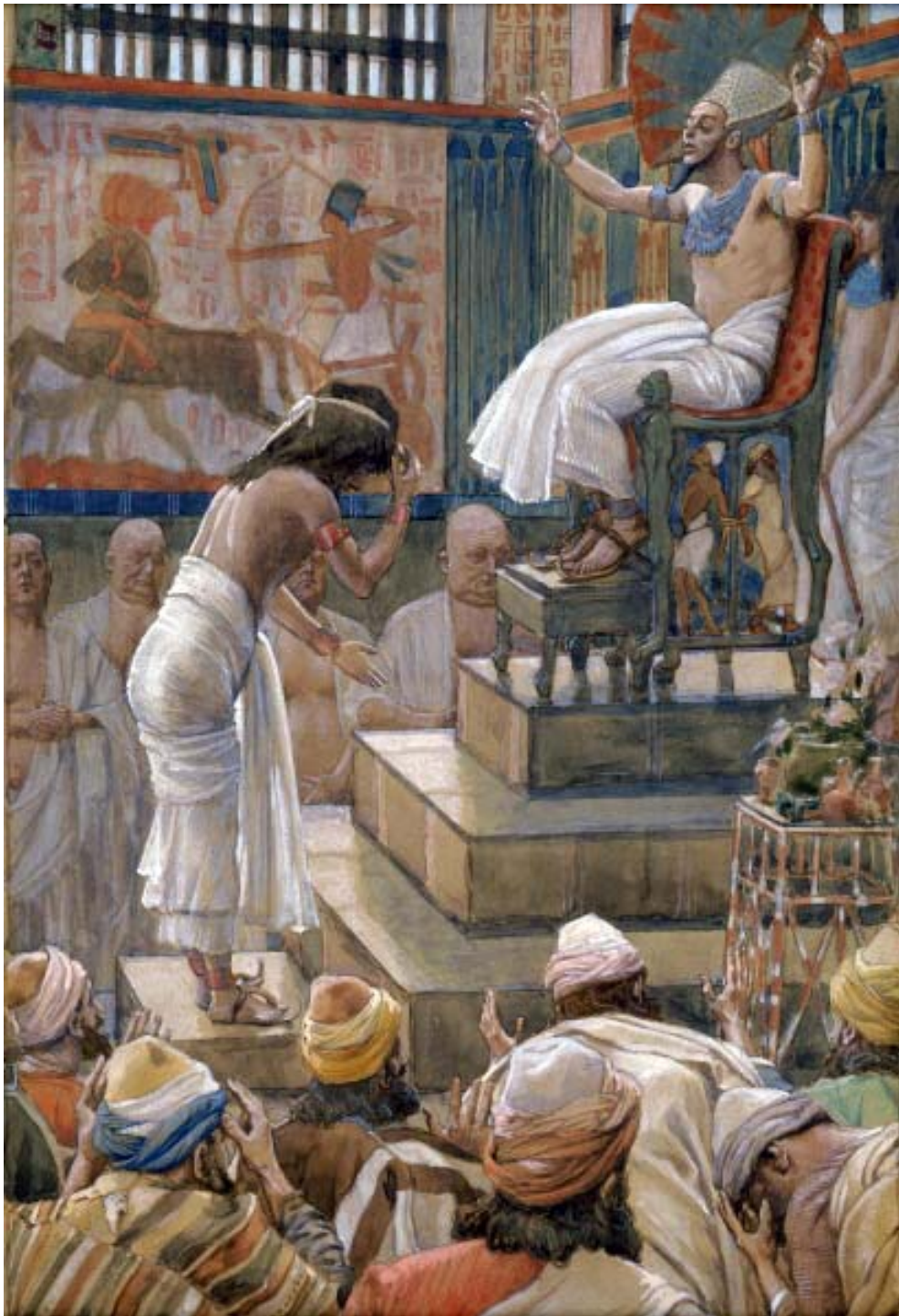
Father to Pharaoh

Later, as a result of a famine in the land of Canaan, the story goes that Joseph's brothers went down to Egypt to buy corn there. Joseph recognized Jacob's sons when they arrived, but they did not recognize him in his Egyptian costume; he kept his identity secret.

The famine in Canaan persisted, however, and caused Joseph's half-brothers to return to Egypt on a second corn-buying mission. On this occasion Joseph invited them to have a meal in his house and, in an emotional moment, he revealed his identity to his brothers. They were ashamed of what they had done to him, when they sold him as a slave, but he asked them not to feel any sense of guilt: "For God did send me before you to preserve life, and He has made me a Father to Pharaoh," he said.

"Father to Pharaoh"! It was this title that attracted my attention. Egyptian officials were usually given the title "Son of Pharaoh," but "Father to Pharaoh" was a rare title, and only few people had it. Immediately the name of Yuya came to my mind.

Yuya served as a minister and commander of the military Chariots for Amenhotep III (circa 1405-1367 BC) of the 18th dynasty. Among his many titles, Yuya bore one that was unique to him, *it ntr n nb tawi*, 'the holy father of the Lord of the Two Lands', Pharaoh's formal title. The reason for Yuya to get this unique title was the fact that the king, Amenhotep III, had married Yuya's daughter, Tiye, and made her his great wife, the Queen of Egypt.



Joseph and His Brethren Welcomed by Pharaoh. By James Tissot, circa 1903. (Public Domain)

Could Joseph the Patriarch and Yuya be one and the same person?

Yuya's Tomb

The tomb of Yuya and his wife Tuya was found in 1905, three years after Theodore M. Davis had obtained a concession to excavate in the Valley of the Kings. The site of the tomb, the only one in Egypt

to be found almost intact before the discovery of Tutankhamun's seventeen years later, occasioned some surprise.



Outer coffin of Yuya's mummy. Excavation assistant beside 2.75-meter (9 feet) outer coffin, shortly after excavation, circa 1905. (Public Domain)



***An elaborate box from Yuya and Tjuyu's tomb bearing
Amenhotep III's cartouche. (CC BY-SA 2.0)***

Davis provided the money, while the actual work was carried out by British archaeologists. There is a narrow side valley in the Valley of the Kings, about half a mile long, leading up to the mountain. Eight days before Christmas of 1904, James Quibell started the examination of this side valley. A month later, he decided to transfer the men back to the mouth of the side valley, and by February 1 they had exposed the top of a sealed door that blocked the stairwell. Within a few days Davis and his group were able to enter the tomb, in which they found the sarcophagus of Yuya and of his wife, Tuya (or Tjuyu, Thuya), including their mummies.



The mummies of Yuya (left), and to the right, Tuya. (Creative Commons Fair Use)

Although both Yuya and his wife were known from Egyptian texts, neither was considered particularly important. Nor, as far as anyone was aware, did either of them possess royal blood—which one would expect when they enjoyed the privilege of burial in the Valley of the Kings.



Gilded cartonnage mummy mask of Tuya, wife of Yuya and mother of Queen Tiye. (Public Domain)

Yuya a Semite

Other than sharing the unique title of “Father to Pharaoh,” both Joseph and Yuya were of foreign origin, and many scholars have commented on Yuya’s foreign appearance. Arthur Weigall, one of the archaeologists involved in the discovery of Yuya’s tomb, wrote: “He was a person of commanding presence . . . He has the face of

an ecclesiastic, and there is something about his mouth that reminds one of the late Pope, Leo III.” Henri Naville, the Swiss Egyptologist, took the view that Yuya’s “very aquiline face might be Semitic.”

The difficulties scribes had with his name also point to Yuya’s foreign origin. Eleven different spellings were found on his sarcophagus, three coffins and other funerary furniture. Egyptian names usually indicated the name of the god under whose protection a person was placed: ‘Ra-mos’, ‘Ptah-hotep’, ‘Tutankhamun’, and so on. It therefore seems that Egyptian scribes must have named him after his own god, Yhwh (Jehovah), and that is what the scribes were trying to write, with spellings that included Ya-a, Yi-ya and Yu-yi.

The way Yuya was buried also points to his not having been Egyptian. His ears were not pierced, unlike those of most royal mummies of the 18th Dynasty, the time when Yuya saw service under both Tuthmosis IV and his son, Amenhotep III, and the position of his hands, facing his neck under the chin, is different from the usual Osiris form in which the dead man’s hands are crossed over his chest.



***The gilded cartonnage mask of Yuya, the father of Queen Tiye.
Was Yuya more than just the father-in-law of pharaoh
Amenhotep III – could he have been the Biblical Patriarch
Joseph? (Public Domain)***

Grafton Elliot Smith, the British anatomist who examined Yuya's mummy in 1905, raised the question of his non-Egyptian appearance. Smith wrote in his report; "His (Yuya's) face is relatively short and elliptical . . . His nose is prominent, aquiline

and high-bridged; . . . The lips appear to be somewhat full. The jaw is moderately square . . . When we come to enquire into the racial character of the body of Yuya, there is very little we can definitely seize on as a clear indication of his origin and affinities . . . The form of the face (and especially the nose) is such as we find more commonly in Europe than in Egypt.”

Pharaoh also gave Joseph an Egyptian wife and an Egyptian name, the first element of which is “sef.” Manetho, an Egyptian historian who wrote the history of his country to Ptolemy I during the third century BC, mentions that Amenhotep III had a minister called Sef. It seems that the name “Jo-sef” or “Yo-sef” in Hebrew and “Yu-sef” in Arabic, was composed of two elements: one Hebrew, “Yu,” which is short for Yahweh, and the other Egyptian, “sef.”

In the biblical account of Joseph the Patriarch, on his appointment as minister, he received three objects from Pharaoh as insignia of office, a ring, a gold chain, and a chariot. These three objects were also found in Yuya’s tomb.

Although the royal ring was not found in Yuya’s tomb, written text was found to show that Yuya was bearer of the king’s ring. This is clear from Yuya’s titles, “bearer of the seal of the king of Lower Egypt” as well as “bearer of the ring of the king of Lower Egypt.” A significant find in the tomb also was a gold chain that had fallen inside Yuya’s coffin, and come to rest beneath his head when the tomb robbers cut the thread that held it in place. A small chariot was also discovered in the tomb.

Age of Wisdom

Of Joseph’s death and burial, the Book of Genesis says that he died at the age of a hundred and ten: “They embalmed him and put him in a coffin in Egypt.” Since as long ago as 1865, when the British

scholar Charles W. Goodwin suggested the age the biblical narrator assigned to Joseph at the time of his death was a reflection of the Egyptian tradition, this idea has become increasingly accepted by Egyptologists.

Sir Grafton Elliott Smith, the anatomist who examined Yuya's mummy after its discovery, said in his medical report that Yuya was not less than sixty at the time of his death. Smith was unable by facial appearance alone to judge the exact age, but Henri Naville, who translated Yuya's copy of *The Book of the Dead*, wrote in his subsequent commentary on it that ". . . the artist wished to indicate that Iouiya (Yuya) was a very old man when he died: therefore, he made him quite a white wig . . ."

Such apparent discrepancies about age are easily resolved. As the average age to which people lived at the time was about thirty-five, ancient Egyptians considered old age to be a sign of wisdom, and those who attained long life were looked upon as holy figures. Both Joseph and Yuya were considered wise by Pharaoh.

Of Joseph he said: "There is nobody as discreet and wise as you." Yuya is described on his funerary papyrus as "the only wise who loves his god." The age Egyptians ascribed to those who lived to be wise was one hundred and ten, irrespective of how old they actually were. Amenhotep son of Habu, an Egyptian magician in Yuya's time, was said to have lived one hundred and ten years, although the last information we have about him puts his age at eighty.

The City with Many Gates

It is not only a comparison between the Old Testament account of Joseph the Patriarch and Egyptian historical records that point to both being one and the same person. According to the Quran, the

sacred Muslim book, before their second visit to Egypt, Joseph's half-brothers were given some advice by Jacob, their father:

“O, my sons! Enter (the city) not all by one gate: enter ye by different gates...”

This advice indicates that the city they visited on their trade missions, which had many gates, was either Memphis, the seat of the royal residence south of the Giza Pyramids, or Thebes, on the east bank of the Nile.



Egypt - Temple of Seti, east entrance, Thebes. (Public Domain)

The same story is found in Jewish traditions: “His brothers, fearing the evil eye, entered the city at ten different gates” (Midrash Bereshith Rabbah 89). As Jacob is said to have voiced his concern before his sons set off on their second mission it is reasonable to

assume that he heard about the nature of Thebes on their return from their first visit. Thebes was known throughout the ancient world as “the city with many gates,” and the Greek poet Homer mentioned it around the eighth century BC as “the hundred-gated city.” These were not references to gates through a profusion of walls, but to entrances belonging to its many temples and palaces.

The Time of Yuya and Joseph

As the name of Pharaoh who appointed Joseph as his minister is missing in the holy books, scholars looked for some other details in the story of Joseph, to help them in fixing his time. They noticed that the “chariots,” were mentioned three times in the Book of Genesis:

- 1** – When he was appointed as a minister, Pharaoh gave Joseph a chariot,
- 2** – Joseph used a chariot to go out to welcome his father Jacob and the rest of the tribe of Israel when they arrived in Egypt,
- 3** – When the Israelites went to bury their father Jacob in Canaan, Joseph took with him “both chariots and horsemen.”

The Bible story of Joseph’s elevation to high office states that Pharaoh provided him with a second chariot to ride in. This suggests his responsibility for the Chariotry, a view supported by the fact that a chariot was found in Yuya’s tomb. It was the custom in ancient Egypt to place in a tomb objects that had a special significance in the life of a dead person.

Early Egyptologists, however, were deceived when they attempted to fix Joseph’s time in the light of this information. For up to a decade or two ago, it was thought that the Hyksos kings who ruled Egypt for about a century and half before the 18th dynasty kicked them out, were the first to introduce the chariot

into Egypt. As the Hyksos were themselves of Canaanite origin, it was easy to place Joseph the Hebrew during the period of their rule in Egypt. However, all Hyksos sites at the eastern Nile Delta have now been excavated, and no remains of chariots have been found in any of them; neither any written nor drawn reference to chariots. It is now generally accepted that the Egyptian kings of the 18th dynasty were the first to introduce the chariot.



Ancient Egyptian chariots. (Public Domain)

On the other hand, it has also been established that it was only in the later 18th Dynasty, the time when Yuya lived, that Chariotry became separated from the infantry as a military arm, and that Yuya, as chief minister to Amenhotep III, was the first person we know of to bear the titles Deputy of His Majesty in the Chariotry.

Thus, the similarity between Yuya of the Egyptian 18th Dynasty and Joseph of the Bible, indicates that both characters must have represented one person.

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About the Author

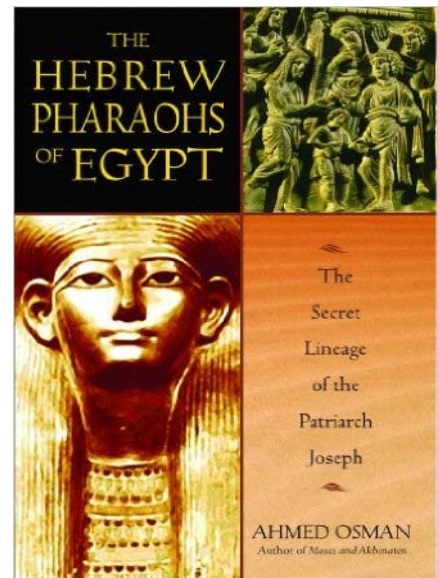


AHMED OSMAN is an Egyptian-born author who has been trying to find the link between the stories of the Bible and ancient Egyptian history. Born in Cairo in 1934, he studied law in the university before working as a journalist. He is author of the book, [*The Hebrew Pharaohs of Egypt*](#).

He moved to London in 1965, where he joined the Egypt Exploration Society, and studied the history and language

of ancient Egypt. He also taught himself biblical Hebrew, and researched the history of both the Bible and the Quran, before trying to look for origin of the biblical stories in Egyptian sources.

His first hypothesis was that Patriarch Joseph, of the coat of many colors, was in fact Yuya the minister of Amenhotep III of Egypt's 18th Dynasty. This was the subject of his first book *Stranger in the Valley of the Kings*, now republished in another title [*The Hebrew Pharaohs of Egypt*](#).



His second work claimed that Moses of the Bible was the same person as the monotheistic king Akhenaten, whose maternal grandfather was Yuya/Joseph. This was the subject of his second book *Moses Pharaoh of Egypt*, now republished as [*Moses and Akhenaten*](#).

His third work suggested that Jesus of the New Testament was the same person as Joshua the son of Nun and Tut-ankh-Amun. This

Jesus was not only a contemporary of Moses, but also his son. This argument was presented in a book *The House of the Messiah*, now republished as [**Jesus in the House of the Pharaohs.**](#)

His fourth work claimed that Christianity came out of Egypt, not Palestine, and it was the Roman fathers who claimed that St Peter, rather than St Paul, was the apostle who spread Christianity to Gentiles. This was argued in a book called *Out of Egypt*, now republished under the title [**Christianity: An Ancient Egyptian Religion.**](#)

His fifth book was co-authored by Robert Bauval, which exposes the many cycles of monument destruction and cultural suppression in Egypt, and gives details of vandalism of Egyptian antiquities and suppression of ancient knowledge. It is published under the title [**Breaking the Mirror of Heaven.**](#)

His sixth book claims that he was able to identify the location of the city where Moses led the Israelites in their Exodus, out of Egypt. After 25 years of Osman's identification, archaeological findings confirmed his argument. It is titled [**The Lost City of the Exodus.**](#)

Plumed Serpent: Ancient Bearded Gods of the Americas

By Brien Foerster



Moctezuma II, the last Aztec ruler, shown with beard.

It is claimed by some authors that white missionaries or "gods" visited America before Christopher Columbus. Authors usually quote from mythology and legends which discuss ancient gods such as the Mexican Aztec's Quetzalcoatl to conclude that the legends were actually based on Caucasians visiting those areas, and that the Caucasians were really the gods.

Rather than trying to account for all of the oral traditions in the Americas where accounts of foreign visitors in pre-Colombian times with physical characteristics quite unlike those of the local

populations occur and where, this book will focus on a relatively small geographical area. Due to the author's main area of expertise being that of the ancient people of what we now call Peru and Bolivia, the story of ancient visitation begins in the Lake Titicaca area, which Peru and Bolivia share. These two nations, and especially Peru, had likely the largest populations of people prior to the Spanish arrival, and boasted many great civilizations of which the Inca were the last, and perhaps largest. We will then travel along a northwestern path through Mexico and into the southwest US where similar stories of Plumed Serpent characters existed in the past.

It is in no way, shape or form the purpose of my book to support racist concepts that Caucasians specifically arrived prior to the savage conquests of Columbus, Cortes, Pizarro and others and supposedly educated the local populations that were encountered. The "white god" and "white skin" terms may refer to people that arrived from distant lands and had skin tones lighter than the resident populations, but the idea that they were necessarily Caucasians has presumably no foundation in actual history.

What is intriguing is that there are so many oral traditions, especially those of South and Central America, as well as Mexico (which is technically part of North America) that describe foreign visitors arriving bearing light skin, often reddish or even blonde hair, and beards. The latter is curious because most Native men of the Americas genetically have little to no facial hair, and many accounts of these foreign visitors stress them having full beards.

Controversial "White Gods"

Spanish chroniclers from the 16th century claimed that when the conquistadors led by Francisco Pizarro first encountered the Inca

in what is now Peru they were greeted as gods, "Viracochas", because their lighter skin resembled a possible description of their God Viracocha. This story was first reported by Pedro Cieza de León (1553) and later by Pedro Sarmiento de Gamboa. Similar accounts by Spanish chroniclers (e.g. Juan de Betanzos) describe Viracocha as a "White God", often with a beard. However, whether the Inca in fact believed this, or the story was simply made up by the Spanish themselves is uncertain.



Moche ceramic vessels depicting bearded men. (Pattyh /CC BY-SA 3.0)

British writer Harold T. Wilkins took the concept of the white gods the furthest, writing that a vanished white race had occupied the whole of South America in ancient times. Wilkins also claimed that Quetzalcoatl was from Atlantis. And the occultist James H. Madole influenced by Aryanism and Hinduism wrote that the Aryan race was of great antiquity and had been worshipped worldwide by lower races as "white gods". Madole also wrote that the Aryans originated in the Garden of Eden located in North America.

Some Mormons believe that the Aztec deity Quetzalcoatl, a figure sometimes described as white and bearded, who they say came from the sky and promised to return, was likely Jesus. According to the scriptural account recorded in the Book of Mormon, Jesus visited and taught natives of the Americas following his resurrection, and regarded them as the "other sheep," he had referenced during his mortal ministry. The Book of Mormon also claims that Jesus appeared to others, following his resurrection, even to the inhabitants on the "isles of the sea." This latter reference, may offer additional consideration of certain Polynesian accounts.

The Plumed Serpent

The Plumed or Feathered Serpent was a prominent supernatural entity or deity, found in many Mesoamerican religions. It or he was called Viracocha or Tunupa in the Inca and earlier cultures of Peru and Bolivia, Quetzalcoatl among the Aztecs, Kukulcan by the Yucatec Maya, and Gucumatz and Tohil among the K'iche' Maya, for example. The double symbolism used in its name is considered allegoric to the dual nature of the deity or person, where being feathered represents its divine nature or ability to fly to reach the skies and being a serpent represents its human nature or ability to creep on the ground among other animals of the Earth, a dualism very common in Mesoamerican deities.



Viracocha is the great creator deity in Inca mythology. (Public Domain)

The earliest conventionally dated representations of feathered serpents appear in the Olmec culture of present day Mexico (circa 1400-400 BC). Most surviving representations in Olmec art, such as Monument 19 at La Venta and a painting in the Juxtlahuaca cave show it as a crested rattlesnake, sometimes with feathers covering the body, and often in close proximity to humans. It is believed that Olmec supernatural entities such as the feathered serpent were the forerunners of many later Mesoamerican deities, although some western experts disagree on the feathered

serpent's importance to the Olmec. Oral traditions are unknown as the Olmec apparently died out or were absorbed into the Maya culture at some point.



The author at Tiwanaku in Bolivia with Sun Gate depicting Viracocha

The pantheon of the people of Teotihuacan (200 BCE – 700 AD) near present day Mexico City who were supposedly the Nahua, Otomi, and or Totonac ethnic groups also featured a feathered serpent, shown most prominently on the Temple of the Feathered Serpent (dated 150–200 AD). Several feathered serpent representations appear on the building, including full-body profiles and feathered serpent heads. And buildings in Tula, the capital of the later Toltecs (950–1150 AD), also featured profiles of feathered serpents. The Aztec (approximately 1250 to 1521 AD) feathered serpent god Quetzalcoatl is known from several Aztec

codices such as the Florentine codex, as well as from the records of the Spanish conquistadors. Quetzalcoatl was a bringer of knowledge, the inventor of books, and associated with the planet Venus. And the corresponding Mayan god Kukulcan was rare in the Classic era Maya civilization. However, in the Popol Vuh, the K'iche' feathered serpent god Tepeu Gucumatz is the creator of the cosmos.

Cortes as Quetzalcoatl



The stone head of Quetzalcoatl at Chichen Itza.

In his various incarnations, the feathered serpent was worshipped as the god of wind, the god of water and the morning star god. In 1519, the Spanish explorer Hernan Cortes arrived in Mexico about the same time the Aztec had predicted the return of Quetzalcoatl. This is common in the story of the Feathered or Plumed Serpent in many cultures; that he arrived, taught, left and then declared that he would return. Moctezuma II, the Aztec ruler, allegedly believed that Cortes was the "reincarnation" of the Feathered Serpent.

Moctezuma thought that Quetzalcoatl had returned to punish his people for misdeeds and thus he did not defend his city against the invaders. However, whether Moctezuma ever said or in fact believed this is unknown.



Very early drawing of Quetzalcoatl

As is often the case where oral traditions of indigenous people are recorded by and then rewritten by those that have conquered them, the original meaning is either skewed or in fact made up

altogether as a propaganda tool to belittle the descendants of those conquered.

A case in point of this is the false belief that the Inca of South America made human sacrifices of hundreds if not thousands of their own people, or those that lived within their Inca Federation in order to appease their so called “gods” or deities. Such an idea was in fact a cruel tool invented by the early Catholic Jesuit priests in order to psychologically conquer the people of the area. Very few, as in less than 10 Inca sacrificial victims, have ever been found by archaeologists as far as the author knows. And the same can likely be said about the Maya and Aztec people, as well as many others.

Three Symbols and Three Worlds

What does the term Feathered or Plumed Serpent actually mean? What is it trying to describe? As is often the case, oral traditions of indigenous people cannot be interpreted in a literal sense, nor should they be dismissed, as they often are as being made up stories or “folklore.”

It has been and is often the case that western trained academics, especially those in the fields of archaeology and anthropology, do not consult with indigenous people as regards how to properly interpret oral traditions, and the concept of the Feathered or Plumed Serpent is likely such a case.

For the Inca people and other cultures of the highlands of Peru and Bolivia, as well as the Peruvian coast, there were three animal figures that loomed prominent in their artistic and oral knowledge; the snake, puma and condor. Usually all three would be found together and three was their sacred number— whereas four was often the sacred number of other Native American people. As is

usually the case, the true meaning of what these animals represented and why there were three rather than another number is far more complex than what most academic books and tour guides will tell you.

Basically, and what you will often hear is that the snake represented, and still represents to some people wisdom, while the puma is a symbol of strength and condor that of spirituality. On another level they represent what are known as the lower, middle and upper worlds, as well as past, present and future. In a deeper way they also mean snake=subconscious mind, puma=conscious mind and condor=superconscious.



Bronze representation of snake, puma and condor near Machu Picchu

As the snake in many traditions is known to be an ancient animal and crawls on the ground, it best represents the wisdom of the earth, and overwhelmingly and in various cultures, deals with primordial life force. For the Puma these noble cats are symbols of courage and power, and were interpreted by the Inca and others to be the best symbol of the alert and conscious mind.

As regards the condor, the Andean condor is a national symbol of Argentina, Bolivia, Chile, Colombia, Ecuador, Peru and Venezuelan Andes states. It is the national bird of Bolivia, Chile, Colombia, and Ecuador. It plays an important role in the folklore and mythology of the South American Andean regions, and has been represented in Andean art from circa 2500 BC onward. In Andean mythology, the Andean condor was associated with the sun deity, and was believed to be the ruler of the upper world, thus, the spiritual realm.

The Eagle and the Serpent

In Central America and Mexico, the snake symbol is very prevalent, as is the puma (or jaguar depending on the location) and the condor is replaced by the eagle. The current coat of arms of Mexico has been an important symbol of Mexican politics and culture for centuries. The coat of arms depicts a Mexican golden eagle perched on a prickly pear cactus devouring a snake. To the people of Tenochtitlan (Mexico City today) this would have strong religious connotations, but to the Europeans, it would come to symbolize the triumph of good over evil (with the snake sometimes representative of the serpent in the Garden of Eden).

The coat of arms recalls the founding of Mexico City, which again was originally called Tenochtitlan. The legend of Tenochtitlan as shown in the original Mexica codices, paintings, and post-Cortesian codices, does not include a snake. While the Fejérváry-

Mayer codex depicts an eagle attacking a snake, other Mexica illustrations, such as the Codex Mendoza, show only an eagle. In the text of the Ramírez Codex, however, Huitzilopochtli (sun and war deity as well as the patron of the city of Tenochtitlan) asked the Tenochtitlan people to look for an eagle devouring a snake, perched on a prickly pear cactus.



The Coat of Arms of Mexico. (Public Domain)

In the text by Chimalpahin Cuauhtlehuanitzin, the eagle is devouring something, but it is not mentioned what it is. Still other versions (such as the backside of the Teocalli of the Sacred War) show the eagle clutching the Aztec symbol of war, the Atl-Tlachinolli glyph, or "burning water".

Moreover, the original meanings of the symbols were different in numerous aspects. The eagle was a representation of the sun god Huitzilopochtli, who was very important, as the Mexicas referred to themselves as the "People of the Sun". The cactus (*Opuntia*

figus-indica), full of its fruits, called "nochtli" in Nahuatl (the Aztec language), represent the island of Tenochtitlan. To the Mexicans, the snake represented wisdom, and it had strong connotations with the god Quetzalcoatl. The story of the snake was derived from an incorrect translation of the *Crónica mexicáyotl* by Fernando Alvarado Tezozómoc. In the story, the Nahuatl text *ihuan cohuatl izomocayan*, "the snake hisses", was mistranslated as "the snake is torn". Based on this, Father Diego Durán reinterpreted the legend so that the eagle represents all that is good and right, while the snake represents evil and sin. Despite its inaccuracy, the new legend was adopted because it conformed with European heraldic tradition. To the Europeans it would represent the struggle between good and evil. Although this interpretation does not conform to pre-Columbian traditions, it was an element that could be used by the first missionaries for the purposes of evangelism and the conversion of the native peoples.

The actual interpretation by the author, if we remove all of the twists and turns of Spanish colonial polluted ideas is that the eagle and snake symbol could in fact represent the unity of the snake and condor, as in the merger of the subconscious and super conscious. Tenoch is said to have been an Aztec warrior/ruler who, according to legend, was given a vision in which he saw an eagle atop a cactus plant with a snake in its mouth and thus named the new Aztec capital Tenochtitlan.

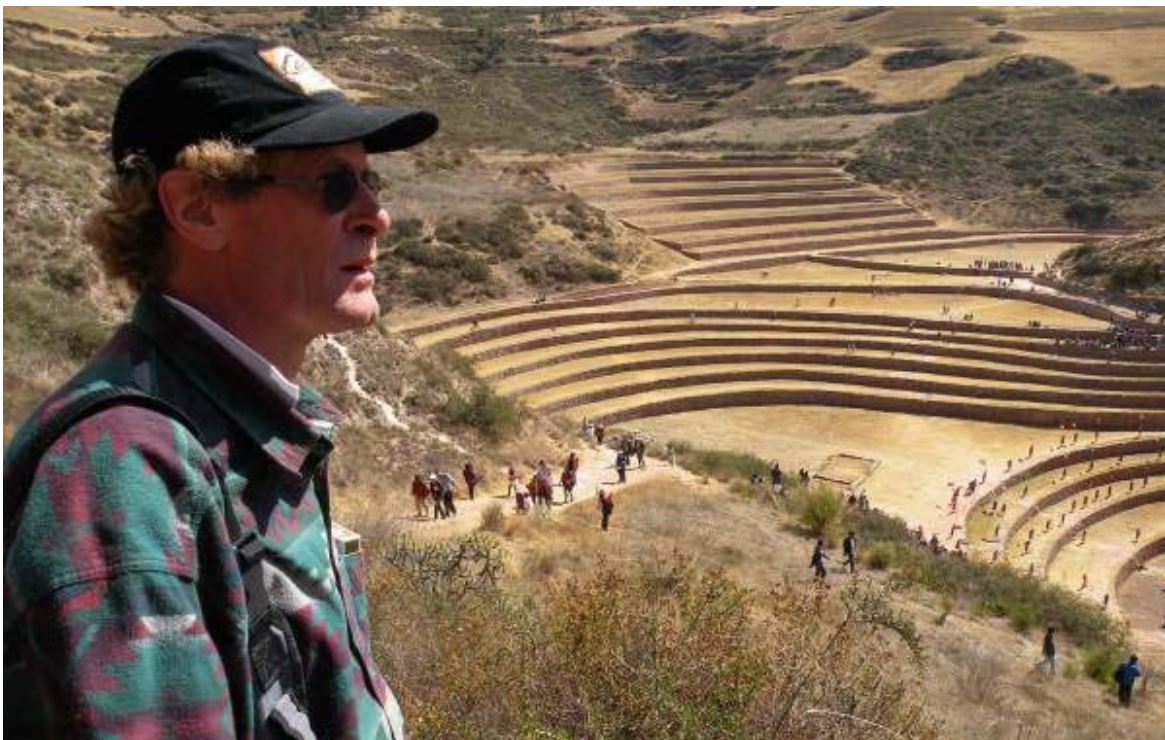
However, the author learned during a trip through ancient sites in Mexico in February of 2015 from a local Native guide that Tenoch in fact means prophecy or prophet. Thus, Tenochtitlan would more correctly mean the "place of the prophecy" or "place of the prophets." The act of prophesy is often best achieved through meditation where the conscious mind is cleared so that the subconscious and superconscious aspects of the mind may

interact freely. Therefore, using a symbol such as a snake and eagle intertwined could in fact represent a high state of being, rather than the worn out and erroneous “good versus evil” paradigm.

So, it could be that the Plumed/Feathered Serpent concept is one that represents a being, person or people of a very high state of mental consciousness. That the Plumed and Feathered Serpent story is found in various parts of South and Central America as well as Mexico and into the United States is of course intriguing, especially if the varied groups involved were not in contact with each other.

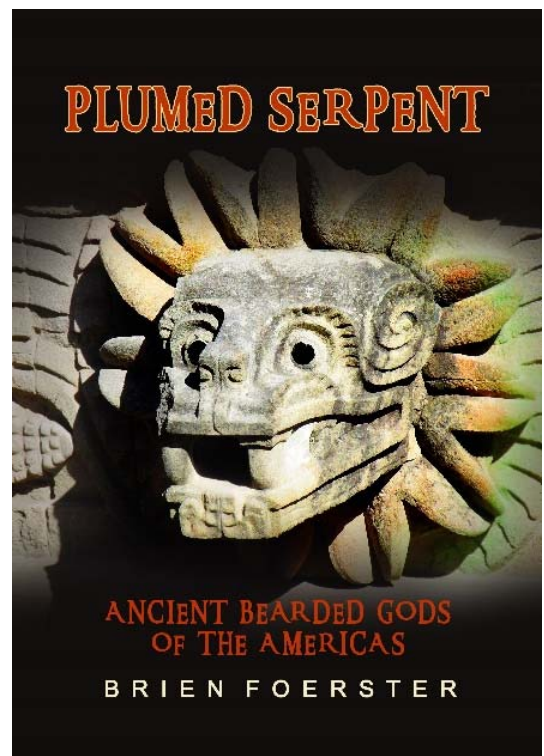
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About the Author



Author Brien Foerster’s newest book *Plumed Serpent: Ancient Bearded Gods of the Americas* will be out in 2016.

BRIEN FOERSTER was born in Rochester, Minnesota, U.S.A. but grew up on the west coast of Canada. At age 11, he became fascinated with the Native art of the Haida native people, and began carving totem poles, and other related art forms, learning from Native teachers. After completing an Honours Bachelor of Science degree, Brien decided to take up carving and sculpture full time, at the age of 25. This included the creation of 13 full size totem poles, dugout canoes, masks, bowls, boxes and other Native style works. In 1995 he moved to Maui, Hawaii, and was hired as assistant project manager for the building of the 62-foot double hull sailing canoe (ancestor of the modern day catamaran) Mo'okiha O Pi'ilani (Sacred Lizard That Pierces The Heavens.) This project lasted two years. There, having learned how to make Hawaiian outrigger canoe paddles from master carver Keola Sequiera, he started an online outrigger paddle business, which flourished internationally.



Peru became his next major area of interest. The study of the Inca culture led to his writing a book, A Brief History of The Incas, which is available on his website, www.hiddenincatours.com. As of January 2016 he has written a total of 16 books.

He also writes articles for Graham Hancock , and is associated with Lloyd Pye of the Starchild project, who analyzed the DNA of elongated human skulls of the Peruvian Paracas culture on his behalf. The preliminary results of this have been included in the published book that Brien co-authored with David Hatcher

Childress, The Enigma of Cranial Deformation: Elongated Skulls Of The Ancients. It is available through Adventures Unlimited Press .

He counts amongst his colleagues Stephen Mehler, author, archaeologist, ancient Egypt oral tradition specialist and expert on crystal skulls, Christopher Dunn, engineer and author of The Giza Power Plant, Dr. Robert Schoch, geologist and expert of ancient Egypt, Hugh Newman of Megalithomania, who he co-sponsors tours with, and many other well known “alternative” authors and researchers.

Brien has been on 15 episodes of Ancient Aliens, numerous radio interviews, will be featured on a new US series called Unsealed, as well as the forthcoming The Watchers, episode 6.

He has become an authority on the megalithic works of South America and the perplexing ancient Elongated Headed people of the area, and divides his time between Paracas and Cusco, Peru.

Marriage: Social Evolution or Deliberate Design?

By Dr. Rita Louise



The Marriage of St. Ursula and Prince Conan, 1522 (José Luiz Bernardes Ribeiro / CC-BY-SA-3.0)

Getting married is an age-old celebration, which commemorates the joining of two individuals together in matrimony. For many in today's society it represents picking out invitations, dresses, decorations, food and flowers, and finally 'tying the knot'. Yet

getting married is more than just fun and frivolities. It is a ritualized contract that forms a legal partnership between the individuals. This contract establishes the rights and obligations between the happy couple and those of any potential offspring.

Marriage is heavily steeped in local customs and religious dogma. It is believed that the institution of marriage found its origin in the ancient world as a means of preserving power, forging alliances, acquiring land, and producing legitimate heirs. It is also seen as a way of organizing families, and like most other social institutions, this time honored tradition has evolved over the centuries.

Where did the ancient rules of marriage come from? What was their foundation?

Origins of Marriage

The earliest evidence supporting marriage, and the marriage contract, dates back about 4,000 years to Sumerian law, and is documented in the Code of Hammurabi. This ancient legal codex contains 33 specific edicts that establish the rights and obligations of married couples and cover topics including bride-price, divorce, marital debt, incest and adultery. The well thought out concepts contained within this early text make it clear that the rules and regulations associated with marriage have a much older past.



The upper part of the stela of Hammurabis' code of laws. (Public Domain)

As we delve into the roots and history of marriage, a number of interesting facts quickly emerge. Early explorers, as they traveled the globe to investigate indigenous cultures, unearthed revealing information regarding marriage. They discovered that even the

most remote, seemingly primitive groups they interacted with had well defined systems that regulated marriage as well.

If we look at our nearest relative in the animal kingdom, the chimpanzee, the concept of monogamous pairing does not exist. It is not part of their genetic makeup. They do not possess an inner drive that propels male and female chimpanzees to bond with one another. Instead of creating a loose marital bond, their predisposition is to randomly mate with multiple partners.

If the compulsion to bond with our mate is not part of our genetic makeup, did we, as part of human social evolution, create societal rules to regulate marriage? If we did, one would expect the conventions, rules, requirements and obligations surrounding marriage to fluctuate from place to place and community to community.



Sarcophagus of a Husband and Wife, with Hymenaios, the god of marriage and ceremonies. (CC BY-ND 2.0)

Dr. Ashley Montague, a noted British-American anthropologist, stated, *"There are no societies in which marriage does not exist."* He goes on to state, *"If marriage developed in a random, haphazard, evolutionary fashion, one might expect that 'marriage' would be found in some cultures but not in others. The evidence, however, simply did not support that view."* The early systems of marital laws he uncovered were remarkably consistent around the globe, so consistent that early pioneers in the world of anthropology stated that this tradition bears the stamp of "deliberate design".

Social Controls and Taboos

The indigenous groups that were surveyed, in these early explorations, revealed a system of social control, which they believed, existed prior to our modern laws and other government-implied sanctions. They believed that these primordial rules, or taboos, evolved until they were codified into religious commandments and secular laws, many of which have survived until today.



Toiletry and Wedding. (CC BY 2.0)

Taboo (tabu/tapu) is a Polynesian word that is associated with a person, place or thing that is prohibited or banned. These prohibitions were impressed upon individuals at an early age and were maintained generation after generation. A vast number of things have a history of being universally prohibited. Some include touching or being exposed to a corpse or menstruating woman. These were perceived as being unclean and contact with them was forbidden. Two of the oldest, longest lasting and most consistent taboos found around the world revolve around having sex with a married woman (adultery) and having sexual relations with someone from your own clan. Both were expressly forbidden.

Adultery, a Forbidden Act

Many cultures consider adultery a serious crime. The United States military still has strict rules of conduct, which include infidelity.

Surprisingly, in the U.S., over one-half of the states in the union still have adultery laws on the books. Offenders of these seemingly-outdated crimes can be punished by a fine or even jail sentence.

Adultery was a much more serious offence in antiquity. In the Bible, for example, the sixth commandment states, “Thou shalt not commit adultery” and goes on to inform in the eighth commandment that it is forbidden to covet your neighbor’s wife. Individuals caught in these compromising situations would be put to death. In the ancient Code of Hammurabi, if a married woman was accused of lying with another man she was prosecuted and drowned as punishment.



Detail of the Code of Hammurabi. (CC BY-SA 2.0)

We find similar laws and punishments in indigenous cultures. In Polynesia, it is death to touch the wife of another man. In Zimbabwe, the penalty for adultery is death. In Rome, adulterers were banished to an island. In Native American cultures, an

unfaithful wife would have her body mutilated, while amongst the Aztecs, they were often stoned to death. One common, although brutal form of punishment for doing the dirty deed was rhinotomy, the amputation of the nose. This disfiguring procedure was practiced amongst the Greeks and Romans, in Arab nations, in India, Egypt and Native Americans populations.

Interestingly, in many cultures, the prescribed laws and associated punishments were dictated for woman and less so, if not at all, for the man. Men, in many of these cultures, were often given the liberty to have sex with a slave or an unmarried woman. Once the woman married, she became taboo and was off limits.



Babylonian Marriage Market, by Edwin Long, 1875. (Public Domain)

The second part of the marriage proscriptions was to marry or have sexual relations with members of your own clan. This practice was especially prohibited.

Clans and Totemic Relationships

The concept of clans and lines of descent come down to us from antiquity. Each clan was associated with a specific animal, the

group's totem. It was believed that the group's totem animal was the embodiment of god on earth. Believers contend that it was from these sacred 'divine' animals that they owe their descent. It was through the use of totem animals that individuals recognized their relationship to one another, which helped them to not break this most sacred of rules. No one knows how or why the institution of totems, clans, and their associated regulations came into existence, yet the set of laws that are derived from this early practice are rich and complex.



Animal totem poles in British Columbia, Canada. (CC BY-SA 2.0)

Regardless of where you look, the laws, rules, regulations and taboos of a culture are always described as coming from the same source. Biblical texts infer that god ordained the laws by which we live. We find a similar celestial reference when reviewing ancient legal systems like the Code of Hammurabi. Indigenous cultures feared the wrath of god or divine retribution if they broke one of their prescribed ordinances.

If “God” prescribed marriage and morality laws, as early texts and customs suggest, what was his underlying motive?

Ancient Engineering

In recent years, theories have come forward proposing that a group of extraterrestrials came to the earth in our distant past. Proponents of this theory state that these otherworldly beings interfered with the evolution life on earth. Many contend that they, through the use of genetic engineering, created us. This line of thought, often dismissed or viewed as nonsense, has an ongoing growing body of evidence to support claims. If their assertions are correct, what are the implications of this breeding process?

First off, if modifications were made to the human genetic makeup, it implies that a group of genetically modified hybrid humans was introduced into existing indigenous populations. If this newly created species was allowed to mate randomly, the chances of spreading their updated genetic material could be limited. Did these early extraterrestrial engineers foresee a potential problem? Did they establish a system of rules that would ensure genetic variation?

Ancient marriage laws forced individuals to mate with men and women from different groups. This practice would naturally increase the distribution of their hybridized genetic materials. This method of gene manipulation (gene flow) may have ultimately altered the genetic makeup of an array of diverse populations, and, if given enough time could affect everyone.

We have no idea how far back in time regulations associated with marriage began. We also do not have a clear understanding of why it was created in the first place. Was it formulated to organize

family groups, forge alliances, or maintain power? Then again, was something more divine at work?



***Egyptian Pharaoh Akhenaten, wife Nefertiti, and their children.
(Public Domain)***

Research suggests the holy, consecrated and commemorated union between two individuals preceded many of the laws, customs and traditions we have today. It also suggests that even though every culture on earth partakes and relishes the marriage vow, we have no clear understanding of why it began. Marriage, like many of the moral codes that underlie society, are not an inherent part of the human condition.

Did the gods impose the concept of marriage upon us? Our ancient texts and mythic history clearly state that our laws and moral codes were compelled upon humanity from an outside source – the gods. Was their underlying motive designed to stimulate gene

flow and transfer their upgraded genetic materials around the world?

While this is only speculation, it does answer the question of why we, like our ancestors, get married. It also explains the level of consistency, the stamp of “deliberate design”, we see around the world today.

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About the Author



Bestselling author, **DR. RITA LOUISE** is the host of Just Energy Radio and the Founder of the Institute Of Applied Energetics. She is the author of the books:

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[Avoiding The Cosmic 2X4](#)

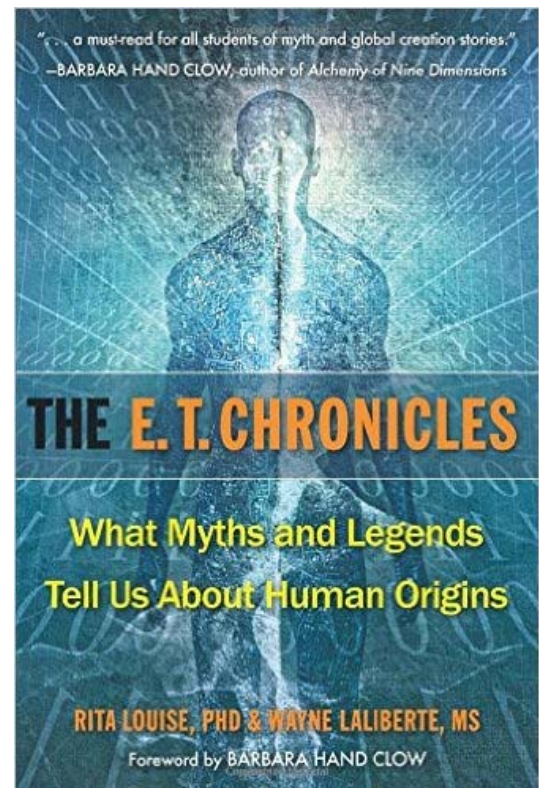
[Dark Angels](#)

and [The Power Within](#)

as well as hundreds of articles that have been published worldwide. She is also the producer of the videos *iKon: Deconstructing The Archetypes Of The Ancients, The Truth About The Nephilim* and *Deceit, Lies & Deception: The Reptilian Agenda*. Dr.

Rita has appeared on radio and television and has spoken at conferences covering topics such as health and healing, ghosts, intuition, ancient mysteries and the paranormal.

For more information about Dr. Rita please visit www.soulhealer.com or listen to her live at www.justenergyradio.com.



Was the Devil's Dyke in Cambridgeshire once part of Troy?

By Hugh Newman

Megalithomaniac Hugh Newman examines gargantuan, linear mega-ditches around Cambridge, UK



Devil's Dyke circa 1853

In a small village northeast of Cambridge, near the most northern route of the ancient Icknield Way, a great 'dyke' emerges smoothly from the ground and rises to over two stories high. This incredible earthwork stretches for nearly eight miles, heading southeast to Wood Ditton. This huge bank and ditch are assumed to be of Anglo-Saxon origin and is the most complete of all the dykes in

Britain. However, some researchers say that Troy was in fact in this area, and the Devil's Dyke is proof of that.

We visited two parts of the dyke with author David Hatcher Childress and Jennifer Bolm recently, along with local archaeologist Michelle Bullivant. We started our survey at Reach, where the earthwork officially starts, however Michelle quickly corrected what was written on the information board by explaining that it once continued northwest for a few hundred more yards, in to the village to join up with the Fen edge.



Archaeologist Michelle Bullivant and Author Hugh Newman

Devil's Dyke was built in the 'prehistoric' style, looking like the builders were the same team who constructed Avebury henge or the ditches around Maiden Castle in Dorset, only not circular or irregularly shaped, but a dead-straight, mega-earthwork that disappears in to the distance. Whether the dyke was actually

constructed around the time of Avebury and Stonehenge, or whether it was a Saxon defense is still undecided by archaeologists.

“There have been several archaeological excavations through the Dyke in the 20th century. In 1973, during the construction of the A14, an archaeological section was excavated and this helped to reveal how the Dyke may have been constructed. It showed that the first stage was a marker bank using topsoil from the immediate area. Material was then quarried from the ditch and was hoisted to the top of the bank in great tips on earth hauling ramps. Gangs of workers were responsible for different sections. However, it is thought that the defenses went out of use after only a few years but it did confirm a construction date in the 5th or 6th century AD.”

However, since then Roman coins have been discovered there, and under Fleam Dyke. Michelle Bullivant also told me that the Romans knew about how the dykes were being used by Boudica’s army in the first century AD. In Fleam Dyke, some early and middle bronze-age pot sherds were discovered, so this could push the date even further back to around the time of Troy (1500 BC) or even to the era of Avebury (3000 BC).



The Devil's Dyke, Cambridgeshire, UK. (CC BY 2.0)

Who Made the Mysterious Creations, and Why?

When contemplating the immense size of the dyke, I often wonder what must have gone through the minds of the builders when the foreman said, "Ok, this dyke is going to be at least 30 feet high, with a rampart of 20 feet below ground level and, let's say, make it eight miles long?" The sighs must have echoed through eternity.

The official line that the "Saxons did it" suggests there must have been rather a lot of them, but why? That is the big mystery of this incredible engineering marvel. It appears to have been put there to stop something coming through from the southwest, as the ditch is on along the inland edge. Whether it was the invading tribes from the southwest and Queen Boudica was trying to protect her territory in the first century AD, or whether it may have been constructed much earlier, will be discussed shortly, but like with many earthen henges (such as Wandlebury,) defense may not have been its primary purpose.

Suggestions from various researchers propose it was used as a 'toll' for travelers upon the Icknield Way, as this ancient track had multiple pathways along its length, not just a single track. It's interesting to see on old maps that the different tracks on the Icknield Way do tend to stretch about as wide as the total width of the dykes, strengthening the 'toll' theory for the purpose of its construction, to be able to control trade and movement in the area.



Icknield Way, Lewknor, Oxfordshire, Great Britain. (David Hawgood / CC BY-SA 2.0)

History of the Dykes

During the Middle Ages it was known as 'St Edmund's Dyke', because it marked the limit of the jurisdiction of the abbots of Bury St. Edmunds. From the Middle Ages there are references to the 'Great Ditch'. During the 11th century siege of Ely by William the

Conqueror, it was referred to as 'Reach Dyke'. Devil's Dyke or Ditch is a post-medieval name, probably deriving from a belief that such landforms must be of supernatural origin.

In 'Legends of the Fenland People', Christopher Marlowe describes an old story associated with the dyke saying it was constructed by "*...a race of giants, renowned alike for cunning, strength and ferocity*". Here is the summary of the legend:



Devil's Dyke Aerial Shot (Courtesy CCC)

"Long, long, ago, when the area around Reach was a forest, there lived a chief called Hrothgar. He lived at a time when gods and demons were thought to control the earth and one demon in particular was terrifying - the fire demon! To the horror of the chief, it appeared that the fire demon desired his beautiful daughter, Hayenna. Hrothgar told his daughter not to worry, as his very good friend, the water god, was the sworn enemy of the fire god. He knew that the water god could communicate between the under and over world and would keep her safe.

One night Hrothgar had a dream. In his dream, an old man appeared and told him that the fire demon had a new ally in the tempest god. 'You must prepare for a great battle', the old man told him. The next day, Hrothgar told all the giants of the forest his plans. First, they cut down all the trees to make a wide clearing. During the next three days, they built a great ditch from the river to Mount Dithon (Wood Ditton), many feet deep and seven miles long.

The tempest god had watched their work with interest and scorn. Just as they were starting to tire from the hard work, he sent a great storm to blow down the trees on top of them. The storm also brought rain, hail and snow in great quantities. The giants of the forest rounded on Hrothgar, saying he should not have angered the gods and should not have crossed the powerful fire demon. 'Do not be afraid,' Hrothgar told them. 'My good friend, the water god will protect us.'

At that very moment, the rain ceased. Suddenly, under a great cloud of smoke, a terrifying wall of fire rushed towards the ditch. All but Hrothgar fled. Despite his fear, he came out from shelter and, with his bare hands, dug away the remaining strip of earth, separating the River Cam from the ditch. The water poured into the

ditch with a mighty, deafening roar! The fire demon was powerless against this mighty wall of water and the fire died down, the tempest stopped and his daughter was safe. Rejoicing, the local people placed treasured items in the new stream, to thank the water god for his help. The ditch, the Devil's Dyke is still there. The fire demon never troubled the population of Reach again."

However, the devil may still be around, for there have been many sightings of a large black ghostly dog with fire in his eyes. He is said to bound along Devil's Dyke, his blood-red eyes as big as saucers, guarding the dyke and, some also say, protecting treasure buried deep beneath it. The legends of 'Black Shuck' have also been recorded near Arbury in Cambridge and throughout East Anglia. Another legend tells that the Devil arrived at a wedding at Reach church, but uninvited as he was, the guests turned him away. As he fled in anger, his huge flaming tail scored a groove in the earth, forming the dyke.



The mythical Black Shuck, a supernatural dog that appears as an omen of great change. (CC BY 3.0)

Legends of giants abound in the Cambridgeshire area. At Cherry Hinton, the sacred spring called the "giants grave" still produces clean drinking water and nine skeletons of 'unusually large height' were discovered in the 1800's in the War Ditches, an ancient earthwork upon the Gog Magog Hills. There are also the chalk hill figures, rediscovered by Tom Lethbridge in the 1950's at Wandlebury, who had heard about giants being buried on the hills. Children in the early 1900's were told to not go up the hill, in case they met the giants.

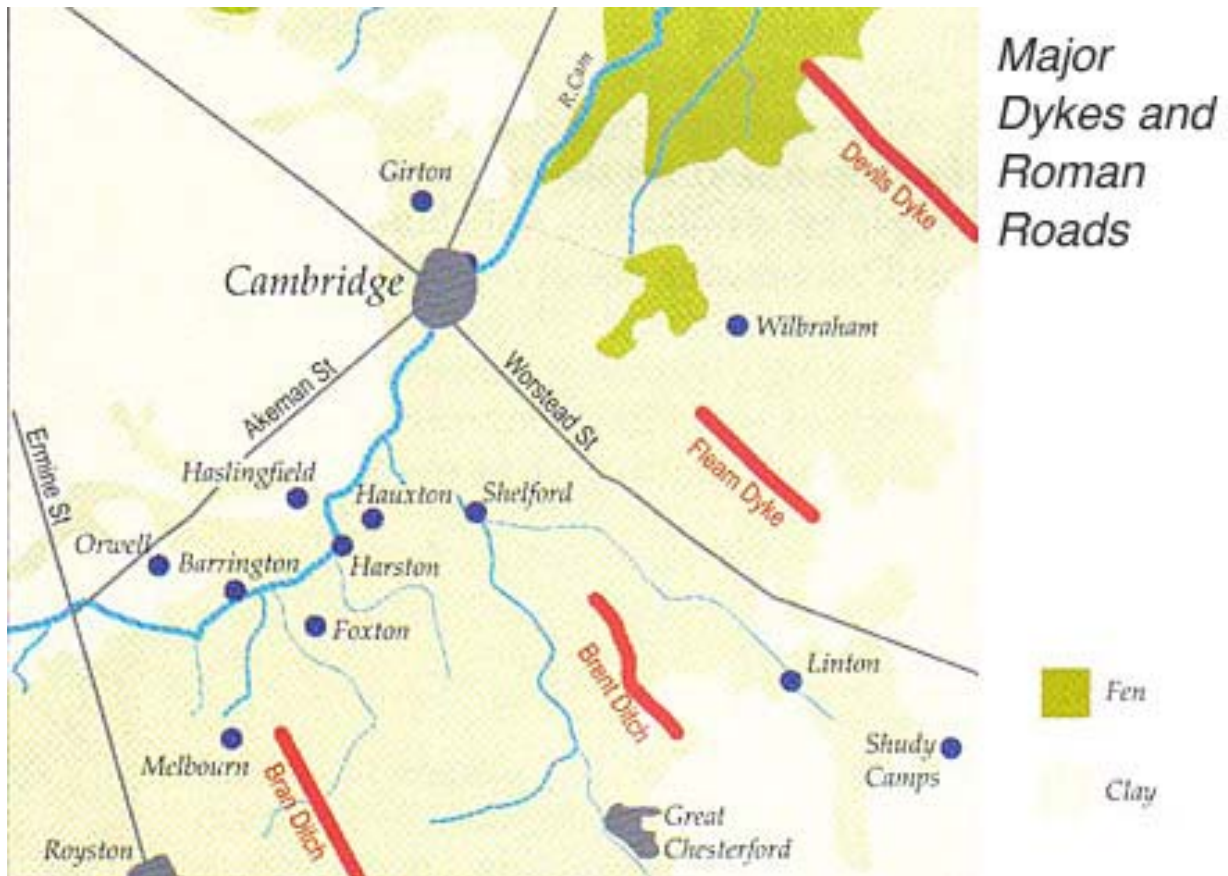


Fleam Dyke

There are several other similar dykes around Cambridgeshire, that lie roughly parallel and all seem to be centered on the Gog Magog Hills, where Wandlebury Henge sits upon. Northeast of Wandlebury is Fleam Dyke that runs for three miles (4.8 kilometers) from Balsham to Fulbourn and has a 20 to 25 feet (6 to 7.6 meters) high bank with a ditch.

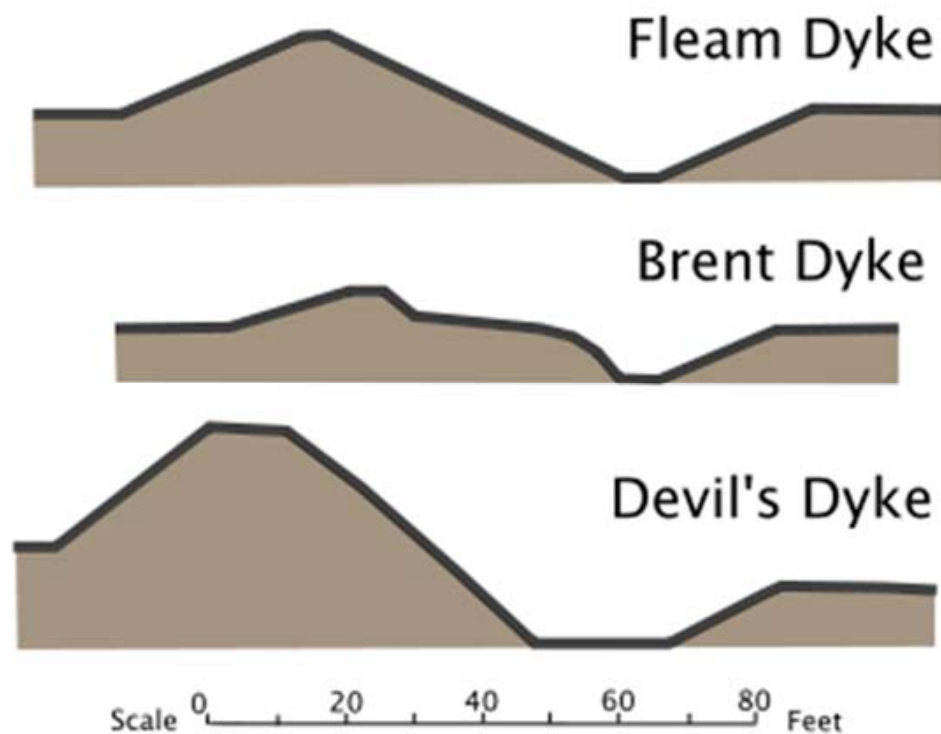
“The main part of Fleam survives today as a footpath and parish boundary, but historically the northern part was also the boundary between Flendish and Staine Hundreds. The Moot for these Hundreds was at Mutlow Hill, a Bronze Age barrow which had clearly been an important landmark for many centuries before its use as an Anglo-Saxon meeting place. Apart from the 4,000-year-old cremated burials for which it was originally built, rare third century BC Greek coins have been found close to the burial mound. It was reused in Roman times for a temple, and it is no accident

that Fleam Dyke passes right beside it. Mutlow rests on the top of a hill, and overlooks the junction of several routeways (including the Icknield Way) where they meet and cross Fleam Dyke."



Four Dykes of Cambridgeshire

Two smaller dykes exist southwest of Wandlebury, the Brent Ditch and Bran Ditch that once again, lie parallel to the Fleam and Devil's dyke, and stretch along the width of the Icknield Way. In 1841 Charles Henry Hartshorne wrote about the four dykes along the Icknield Way: *"For they are one and the same work, though bearing different titles at each extremity."*



The profiles of the Cambridgeshire dykes, (based on Hartshorne's Salopia Antiqua, 1841.) (CC BY-SA 3.0)

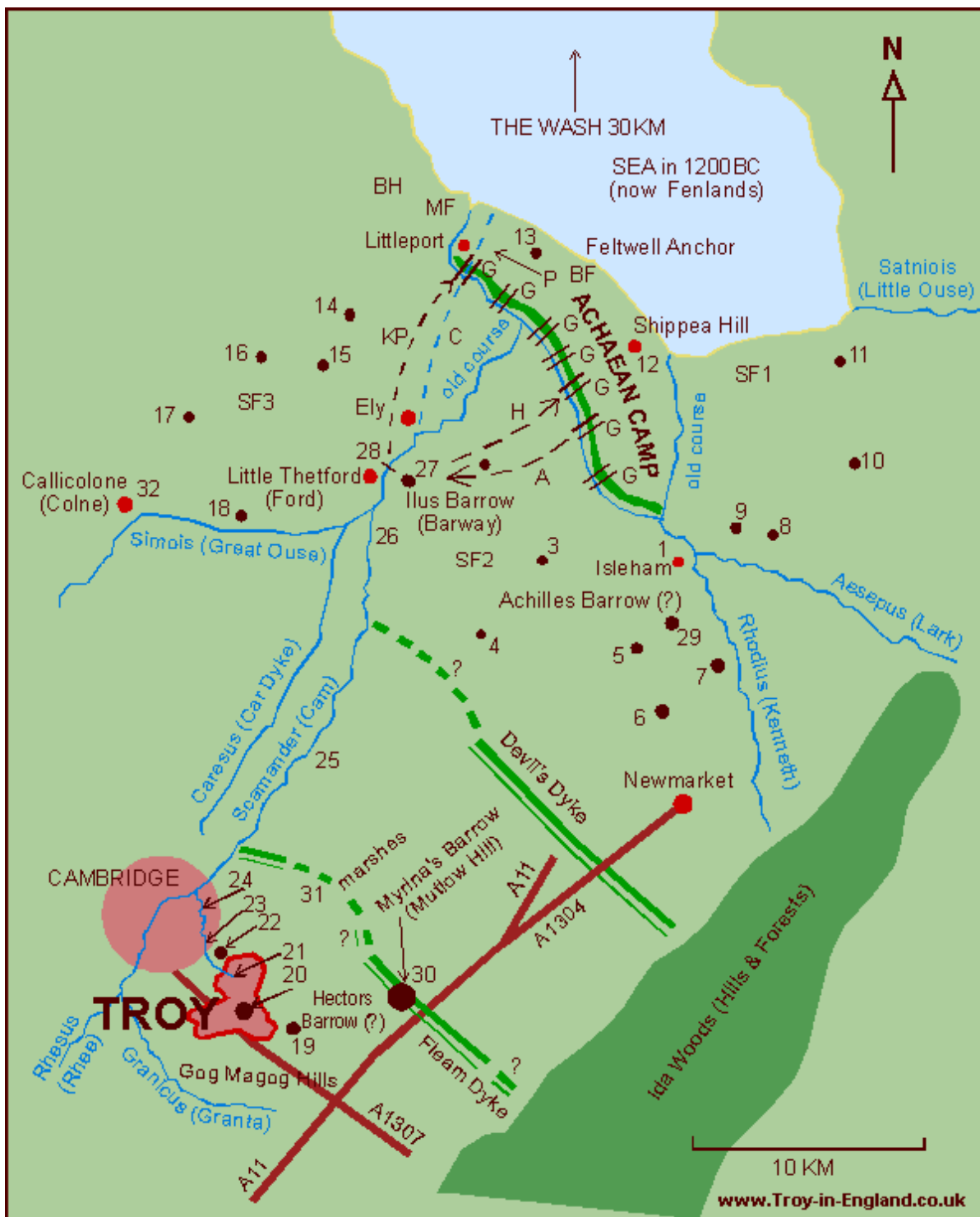
City of Troy in England?

A startling theory regarding why the dykes were built is presented by Iman Wilkens in '*Where Troy Once Stood*'. He suggests that they were built by the Achaean invaders coming in from northeast coast preparing to invade Troy. (It should be noted at this point that he believed Troy was not ever in Turkey, but actually on the Gog Magog Hills around Cambridge). This deduction was made because the ditch was on the southern side of the dykes, which was the best place to have it to stop horse-riding warriors or chariots breaking through the defense, if they were coming from the southeast. As the Achaeans gradually progressed southeast, they would build more dykes, until the final battle of Troy supposedly took place at Wandlebury. However, it could be that Queen Boudica had the same idea, and was taking control of more

land, one dyke at a time, heading further south along the Icknield Way.



Boudica, leader of the rebellion against the Romans. (Public Domain)



According to Wilkens, the terrain, flora, fauna, climate and place names of Troy do not match those of the site in Turkey, but somewhere that has a green rolling landscape, bad weather, and was surrounded by circular earthworks and great dykes. Through thirty years of investigation, he re-plotted the site of Troy onto the Gog Magog Hills near Cambridge, with Wandlebury as its omphalus, or center point.

Three hundred pages of inspired and diligent research put this theory into the realms of possibility, but does the archaeological record and mythology of the area really support the idea that back around 1200 BC, a great war involving hundreds of thousands of warriors took place in this part of East Anglia? Most academics and historians sneer at such an idea, but a growing number of them are starting to take his theory seriously for a number of reasons.

One of those reasons is the fact that a huge number of Bronze Age artifacts, including armor and weaponry, have been found in the vicinity. Plus, hundreds of war-wounded skeletons have also been found on what now looks like an ancient battlefield. However, skeletons and some artifacts are not enough to confirm his theory, but, tantalizingly, the dykes regularly get mentioned throughout Homer's ancient Greek epic, *The Iliad*.

Wilkens argues, *"As these dykes obviously have no hydraulic function they may have had a military purpose by forming a barrier linking the river Cam to the west to dense forests on the hills to the east. The plain itself had already been cleared around 2000 BC according to archaeological research. Although the dykes and ditches seem to be meant as barriers to horse-drawn war chariots, it was never clear for which war. The dykes were not mentioned by Roman historians as they were probably of no use to the Roman army. But after the discovery of a Roman coin and potsherds under one part of the Fleam Dyke, the earthworks were believed to date from the time of the tribal warfare between the Mercians and the East Angles in the sixth and seventh century AD. Although this has been confirmed by radio-carbon dating of parts of the Fleam Dyke, elements of much older earthworks seem to have been used in the most eastern part of the dyke where a few potsherds of the early and middle Bronze Age were found."*

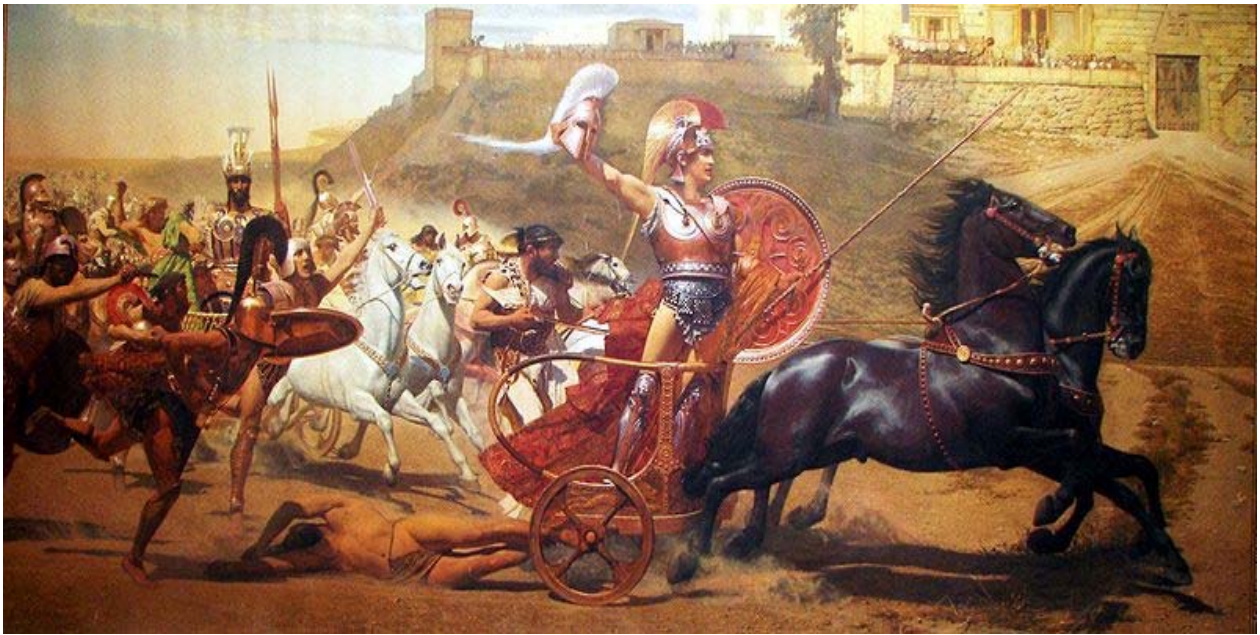


The Gog Magog hills, Cambridge, England. (Public Domain)

One example that Wilkins points out is when the Trojans attacked the camp near the sea with their horse-drawn chariots, they were slaughtered by the Achaeans, and the frightened horses ran with their empty chariots over the wardykes, back to Troy. Literally translated, the relevant passage reads as follows:

“Even beneath Agamemnon, son of Atreus, fell the heads of the Trojans as they fled, and many horses with high-arched necks rattled empty cars over the dykes of battle lacking their peerless charioteers, who were lying upon the ground dearer far to the vultures than to their wives”. (XI,158-162)

The full theory Wilkins provides sounds far-fetched on initial inspection, but his simple comparison of the East Anglian landscape to what is written in *The Illiad* is striking and convincing, yet the archaeological world will not want to change the location of Troy "officially" as it would require hundreds of history books to be rewritten.



***Triumphant Achilles dragging Hector's body around Troy.
(Public Domain)***

I am fascinated by the similarities and 'coincidences' between the Avebury landscape and the one around Wandlebury. They both have spectacular crop circles in the surrounding fields, and are connected by the Mary energy line. Both are large circular earthworks, both have the Icknield Way nearby (called the Ridgeway in Wiltshire,) and both have a huge dyke within a few miles. In Wiltshire the 25-mile-long (40 kilometer) Wansdyke dominates the landscape south of Avebury. On the border of Wales and England is Offa's Dyke, which stretches for an incredible 176 miles (283 kilometers) coast to coast and is said to "be of the same hand as the Devil's Dyke".

Ancient Mystery

Whoever built the Cambridgeshire dykes, whether Saxons, Boudica, the Achaeans, or the ancient megalith builders, their mystery is as profound as the megalithic sites that dominate the greater British landscape. The man-hours and sheer size of these earthworks puts the likes of Stonehenge in the dark. However, their design and style shows remarkable correspondences with

Avebury and other great earthwork monuments, and one day we may discover the true purpose of these incredible earthen scars across the mysterious and magical landscape of East Anglia.

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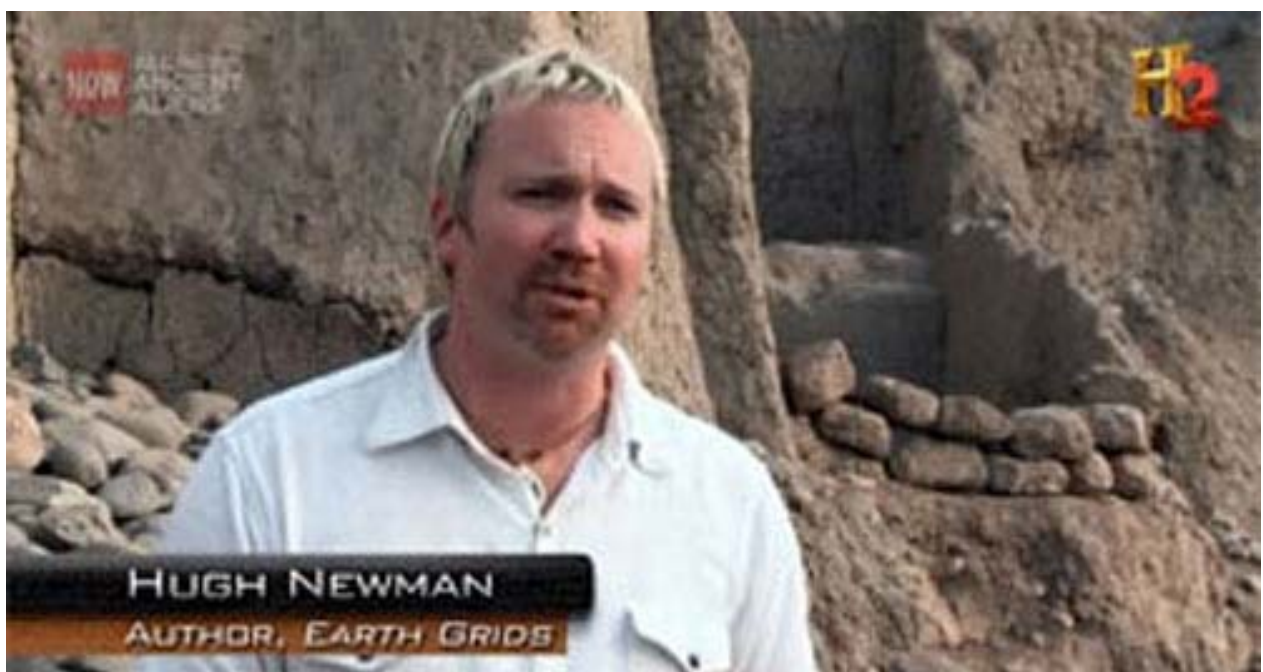
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About the Author



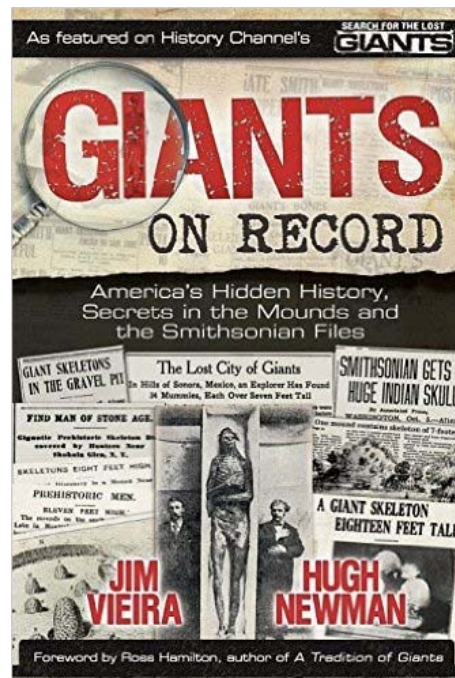
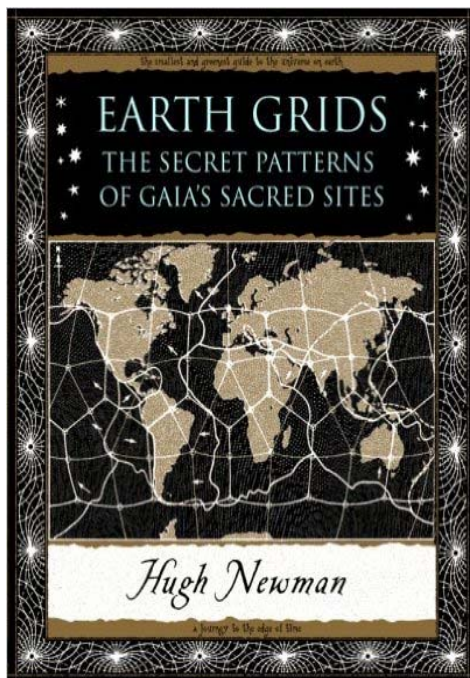
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Long Lost Golden Age - Just a Myth?

Modern Science May Have Found a Link

By Walter Cruttenden



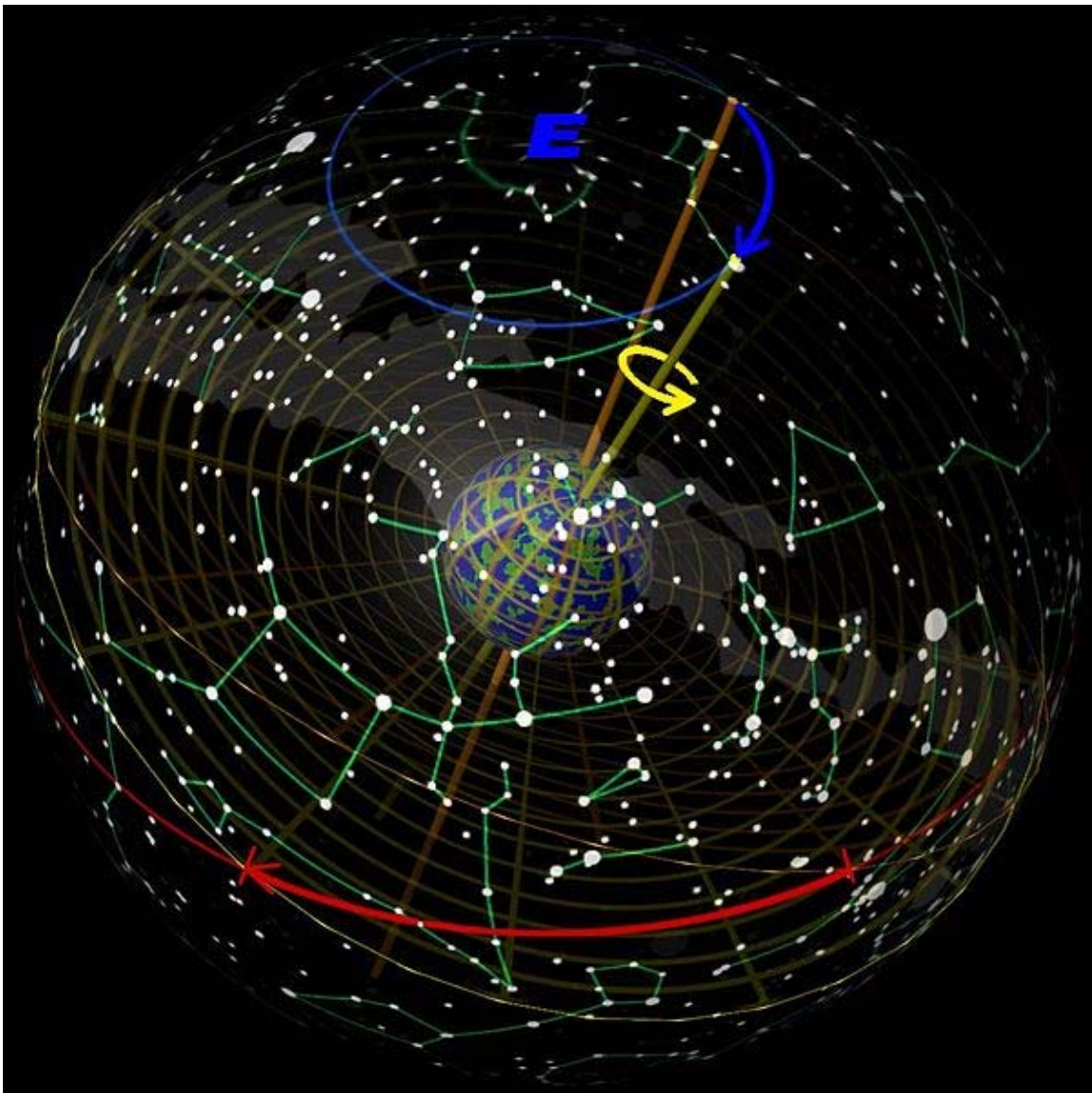
Artist's depiction of a mysterious Ninth Planet. (CC BY-SA 4.0)

The myth and folklore of ancient cultures speak of a vast cycle of time with alternating dark and golden ages; Plato called it the Great Year. Most of us were taught that this cycle was just a myth and the golden age, just a fairytale.

Giorgio de Santillana, former professor of the history of science at the Massachusetts Institute of Technology (MIT), USA, tells us this idea of a cycle went far beyond Greece and India. In their landmark work, *Hamlet's Mill*, de Santillana and co-author Hertha von Dechend, show that the myth and folklore of more than thirty ancient cultures mention a cycle of time with long periods of enlightenment broken by dark ages of ignorance. Moreover, they show that it seems to be connected to or driven by a known astronomical phenomenon, the precession of the equinox.

This is where modern science may now be giving us some startling new evidence.

We all know the two celestial motions that have a profound effect on life and consciousness. Earth's rotation on its axis causes humans to move from a waking state to a sleep state and back again every twenty-four hours. Our bodies have adapted to Earth's rotation so well that it produces these regular changes in consciousness without our even thinking the process remarkable.



Precession of the equinoxes as seen from 'outside' the celestial dome. (Tau'olunga)

The second Copernican motion, the earth revolving around the sun, has an equally significant effect, prompting trillions of life

forms to spring out of the ground, to bloom, fruit, and then decay, while billions of other species hibernate, spawn, or migrate en masse. Our visible world literally springs to life, completely changes its color and stride, and then reverses with every waxing and waning of the second celestial motion. Again we are so used to it we hardly think it noteworthy.

The third celestial motion, libration, or the precession of the equinox, is less understood than the first two, but if we are to believe ancient cultures, its effect is equally transformative. What disguises the impact of this motion is its timescale. Like the mayfly, which lives but one day a year and knows nothing of the seasons, the human being has an average life span that comprises only 1/360th of the roughly 24,000-year precessional cycle. And just as the mayfly born on an overcast, windless day has no idea that there is anything as splendid as sunshine or a breeze, so do we, born in an era of materialistic rationality, have little awareness of a golden age or higher states of consciousness – though that is the consistent ancestral message.

As Giorgio and Hertha point out, the idea of a great cycle linked to the slow precession of the equinox was common to numerous cultures before the Christian era, but then lost. Now an increasing body of astronomical and archaeological evidence suggests the cycle may have a basis in fact. More importantly, understanding its ebb and flow and the character of each epoch provides insight into civilization's future. So far the Ancients are right on; there does seem to be evidence of a lost high age in Egypt, Mesopotamia, Ancient India, etc. long before the Dark Ages. Then we sunk into a period where even Greece and the great Roman Empire collapsed, with famine, plague and brutal inquisition as a rule. And finally, a renaissance (rebirth) of scientific knowledge helping us to emerge from the depths of the dark ages. So what

drives these changes and what can we expect in the future? Understanding the cause of precession is key.



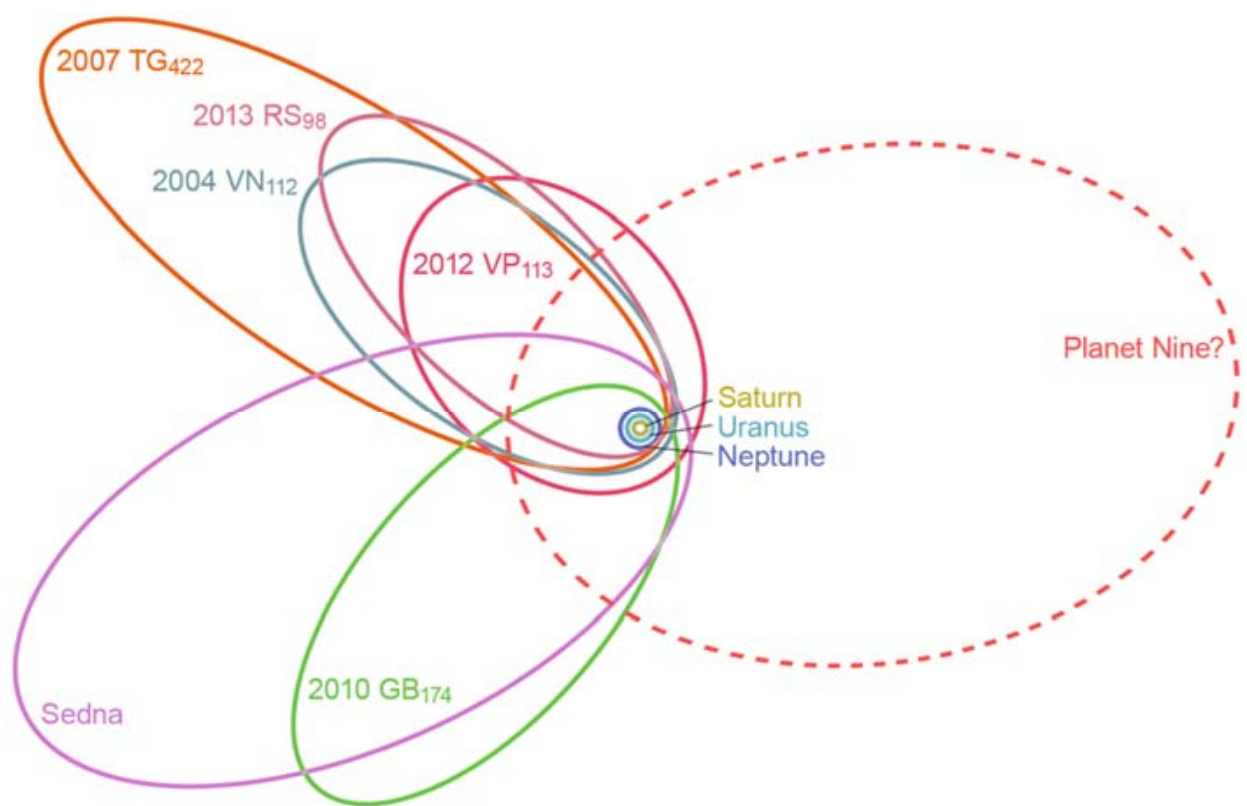
Cycles of rising and falling: The burning of Rome, and the rebirth of knowledge. (Public Domain)

Heavenly Observations

The observation of Earth's three motions is quite simple.

In the first, rotation, we see the sun rise in the east and set in the west every twenty-four hours. And if we were to look at the stars just once a day, we would see a similar pattern over a year: the stars rise in the east and set in the west. The twelve constellations of the zodiac — the ancient markers of time that lie along the ecliptic, the sun's path — pass overhead at the rate of about one per month and return to the starting point of our celestial observation at the end of the year. And if we looked just once a year, say on the autumnal equinox, we would notice the stars move retrograde (opposite to the first two motions) at the rate of about one degree every seventy years. At this pace, the equinox falls in a different constellation approximately once every 2,000 years, taking about 24,000 years to complete its cycle through the twelve constellations. This is called precession (the backward motion) of the equinox relative to the fixed stars.

The standard theory of precession says it is principally the Moon’s gravity acting upon the oblate Earth that must be the cause of Earth’s changing orientation to distant space. However, this theory was developed before astronomers learned the solar system could move and has now been found by the International Astronomical Union to be “inconsistent with dynamical theory.” Ancient oriental astronomy teaches that an equinox slowly moving or “precessing” through the zodiac’s twelve constellations is simply due to the motion of the sun curving through space around another star, which changes our viewpoint of the stars from Earth. To this date, astronomers have not yet discovered such a star so they dismiss the myth. But, just recently (January 2016), scientists at the California Institute of Technology (Caltech) in California, USA, have publicly stated they have found evidence of a large gravitational influence on one side of our solar system forcing the minor planets (like Pluto and Sedna) to fall into elongated, inclined patterns. Consequently, modern science is now looking for either a ninth planet or a star affecting our solar system.



Orbital correlations among six distant trans-Neptunian objects led to the hypothesis of a Ninth Planet. (CC0)

Beyond the technical considerations, a large mass would provide a logical reason why we might have a Great Year, to use Plato's term, with alternating dark and golden ages. That is, if the solar system carrying the Earth actually moves in a huge ~24,000-year orbit around another mass, subjecting Earth to the electromagnetic (EM) spectrum of another star or EM source along the way, shaping the subtle electrical and magnetic fields through which we move, we could expect this to affect our magnetosphere, ionosphere, and very likely all life in a pattern commensurate with that orbit. So, just as Earth's smaller diurnal and annual motions produce the cycles of day and night and the seasons of the year (both due to Earth's changing position relative to the EM spectrum of the Sun), so might the larger celestial motion be expected to produce a cycle that affects life and consciousness on a grand scale.

A hypothesis for how consciousness might be affected by such a celestial cycle can be built on the work of Dr. Valerie Hunt, a former professor of physiology at the University of California, Los Angeles (UCLA). In a number of studies, she has found that changes in the ambient subtle electrical, EM and magnetic fields (which surround us all the time) can dramatically affect human cognition and performance. In short, consciousness appears to be affected by subtle fields of light, that may have long term effects barely understood.

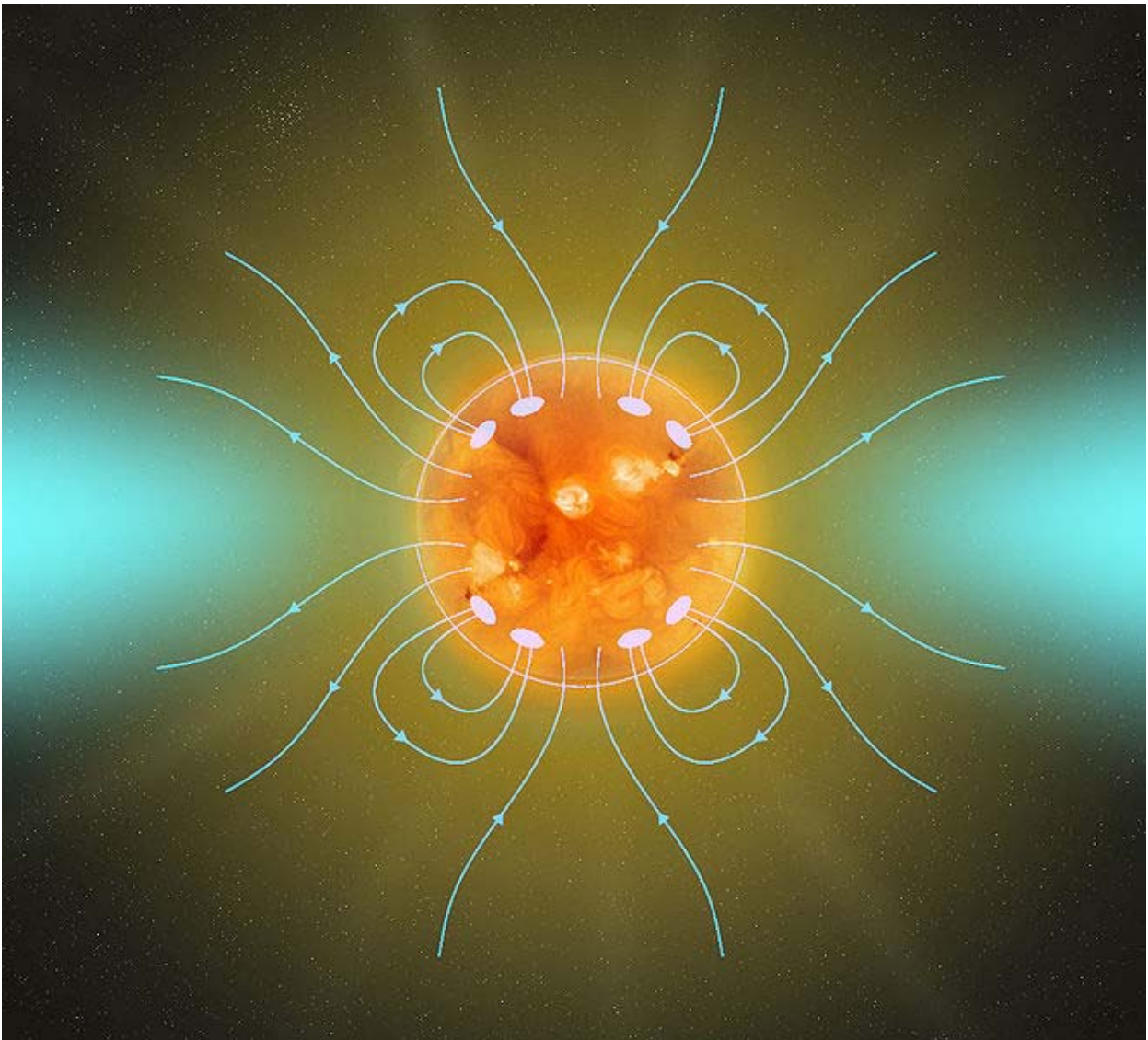


Illustration of the magnetic fields in the solar corona (CC BY-SA 3.0)

Consistent with myth and folklore, the concept behind the Great Year or cyclical model of history is based on the Sun's motion through space, subjecting Earth to waxing and waning stellar fields (all stars are huge generators of EM spectra) resulting in the legendary rise and fall of the ages over great epochs of time.



The Trundholm sun chariot (c. 1350 BC) pulled by a horse is a sculpture believed to be illustrating an important part of Nordic Bronze Age mythology. (Public Domain)

Historical Perspective

Current theories of history generally ignore myth and folklore and do not consider any macro external influences on consciousness. For the most part, modern history theory teaches that consciousness (or history) moves in a linear pattern from the primitive to the modern, with few exceptions, and it includes the ideas that people were hunter-gatherers until about 5,000 years ago, tribes first banded together for protection from other warring parties, and written communication must precede large engineered structures or populous civilizations.

The problem with this widely accepted paradigm is that it is not consistent with the evolving interpretation of recently discovered ancient cultures and anomalous artifacts.

In the last hundred years, major discoveries have been made in Mesopotamia, the Indus Valley, South America, Turkey and many other regions that break the rules of history theory and push back the time of advanced human development. Specifically, they show that ancient peoples were, in many ways, far more proficient and civilized nearly five thousand years ago than they were during the more recent dark ages of just six hundred to a thousand years ago.

In Caral, an ancient complex of unknown origin on the west coast of Peru, we find six pyramids that are carbon dated to 2700 BC, a date contemporaneous with Egyptian pyramids and that rivals the time of the first major structures found in the so-called Cradle of Civilization in Mesopotamia. Caral is an ocean away from the Cradle. We find no evidence of writing or weaponry, two of the so-called necessities of civilization, but we do find beautiful musical instruments, astronomically aligned structures, and evidence of commerce with distant lands (fabrics, seeds and shells not indigenous to the area)— all signs of a prosperous culture.

Gobekli Tepe presents an even greater challenge to conventional accounts of history. Dated to at least 9000 BC, this site in Turkey contains dramatic architecture, including huge carved pillars. To find that something so large and complex existed long before the dates accepted for the invention of agriculture and pottery is an archaeological enigma. These sites defy the standard historical paradigm. And what is stranger still is that so many of these civilizations seemed to decline en masse. In ancient Mesopotamia, Pakistan, Jiroft, and adjacent lands, we find knowledge of astronomy, geometry, advanced building techniques, sophisticated plumbing and water systems, incredible art, dyes and fabrics, surgery, medicine, and many other refinements of a civilized culture which seem to have emerged from nowhere and were completely lost over the next few thousand years.



Archaeological site of Göbekli Tepe in Turkey. (CC BY-SA 3.0)

By the time of the worldwide dark ages, every one of these civilizations, including the big ones in Egypt and the Indus Valley, had largely turned to dust or nomadic ways of life. Near the depths of the cyclic downturn, there were ruins and little else, while the local populace knew nothing of the builders except through legend. In some areas where larger populations still remained, such as parts of Europe, poverty, plague, and disease were often rampant, and the ability to read, write, or duplicate any of the earlier engineering or scientific feats had essentially disappeared. What happened?

While records of this period remain spotty, the archeological evidence indicates that consciousness, reflected as human ingenuity and capability, was greatly diminished. Humanity seemed to have lost the ability to do the things it used to do.

Interestingly, this is just what many ancient cultures predicted. Stefan Maul, the world's foremost Assyriologist, shed light on this phenomenon in his 1997 Stanford Presidential Lectures series. He tells us that the Akkadians knew they lived in a declining era. They revered the past as a higher time and tried to hang on to it, but at the same time, they predicted and lamented the dark ages that would follow. Maul's etymological studies of cuneiform tablets show the ancient words for "past" have now become our words for "future" and the ancient words for "future" have become our words for "past." It is almost as if humanity orients its motion through time depending on whether it is going toward or away from a golden age.



Akkadian inscription found at the city of Marad in Iraq, ca. 2260 BCE (CC BY-SA 2.0 FR)

This principle of waxing and waning epochs is depicted in numerous bas-reliefs found in ancient Mithraic “mystery school” temples. The famed Tauroctony, or bull-slaying scene, is usually surrounded by two boys, Cautes and Cautopetes. One holds a torch up on the ascending side of the zodiac, indicating a time of increasing light, and the other holds a torch down on the

descending side of the zodiac, indicating a time of darkness. These are further broken into ages, which the Greeks deemed, “Iron, Bronze, Silver and Gold”, a simple way to describe the epochs of the Great Year.



***Tauroctony scene on a Roman bas-relief. 2nd or 3rd century.
(Public Domain)***

Understanding that consciousness may indeed rise and fall with the motions of the heavens gives meaning to ancient myth and folklore and puts anomalous cultures and artifacts, such as the Antikythera device and the Babylon battery, into a historical context that makes sense. For example, the battery was developed at least 2,000 years ago, lost in the dark ages, then

reinvented by Volta in the post renaissance period. The same thing goes for prosthetic devices, brain surgery, and knowledge of a heliocentric system and advanced engineering, etc. They were discovered, lost, then rediscovered. It also speaks to why so many ancient cultures appear to have been fascinated with the stars and provides us with a workable paradigm in which to understand history. It could also help us identify the forces that propelled the Renaissance and that may be accelerating consciousness in our current era. Myth and folklore, the scientific language of yore, provide a deeper look at consciousness throughout the ages.

Astronomical Race

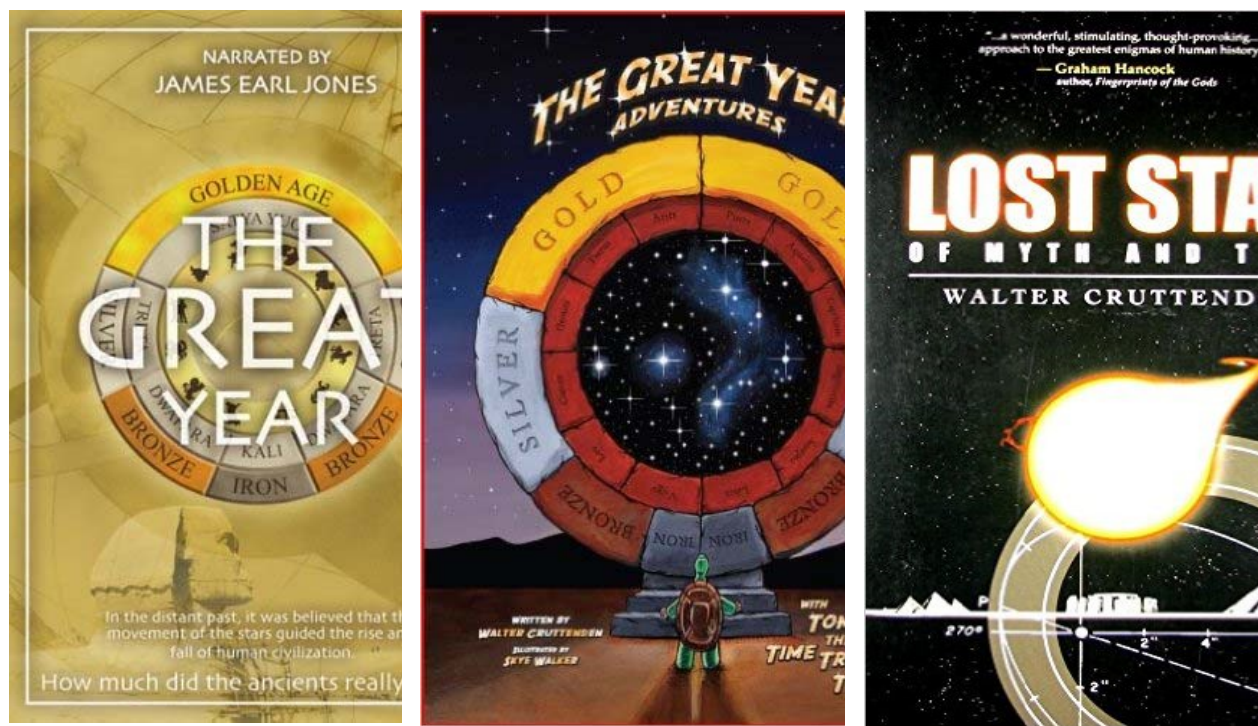
The recent news out of Caltech is prompting astronomers and astrophysicists around the world to look for something big out there. The race is on. It just may be that they finally give us a reason for the cycle of the ages.

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About the Author



WALTER CRUTTENDEN is the Director of the Binary Research Institute, an archaeoastronomy think tank in California, USA. He is the author of [*Lost Star of Myth and Time*](#), [*The Great Year Adventures*](#), and the award winning documentary, [*The Great Year*](#), narrated by James Earl Jones.



Cruttenden’s work studies the astronomy of ancient cultures, their almost universal belief in a cycle of time with alternating Dark and Golden Ages, and what this means for humanity today.

For more information, see BinaryResearchInstitute.org or CycleoftheAges.org

In Search of King Alcinous: Who were the Legendary Phaeacians?

By Petros Koutoupis

The mythological Alcinous and his kingdom have remained one of the most mysterious and elusive topics of ancient Greek literature. Not much is known of this foreign monarch, or at least not much has survived the test of time. Details of the ruler and his kingdom survive only in the journeys of both Odysseus and Jason, but do those details reflect a now perverted form of reality? Was there an Alcinous prototype ruling over a foreign nation of master seafarers? How much evidence can the ancient narratives provide, and how much of it can be corroborated by archaeology and geography?

Literary Evidence



Odysseus at the court of Alcinous (Public Domain)

In every source, it is said Alcinous was not a native to Greece but instead a ruler of the peoples known as the Phaeacians, living in the outskirts of what then was the known world. He was a wise and just leader; favored by both gods and man. We are first introduced to him in the eighth century BCE epic, the *Odyssey*.

It is written that under the direction of the Olympians, and after twenty years away from Ithaca, his native land, Odysseus was freed by Calypso (daughter of Atlas the Titan) from her island, and he eventually washed ashore on the island of Scheria. Remember, ten years was taken from Odysseus for the Trojan War while the remaining ten were for his voyage back from the war. Alcinous was the happy ruler of Scheria with his wife, Arete, his five sons and one daughter, Nausicaa.

*...but Athene went to the land and city of the Phaeacians.
These dwelt of old in spacious Hypereia near the
Cyclopes, men overweening in pride who plundered
them continually and were mightier than they. From
there Nausithous, the godlike, had removed them, and
led and settled them in Scheria far from the bread-
eating mankind.*

...Alcinous was now king, made wise in counsel by the gods.

Homer, Odyssey, vi. 2-12



In legend, naked Odysseus surprises Alcinous' daughter Nausicaa and her maids. (Public Domain)

Homer spent little time in describing the island itself and instead focused on the palace of Alcinous and the way in which he received and entertained Odysseus. While Alcinous treated his guest to the finest Scheria has to offer, Odysseus shared his woeful and often challenging tale with his Phaeacian audience.

The only clues we are given of the Phaeacians and their island is that it was a mountainous island and they were masters of the sea. With a description like 'mountainous', it is no wonder that the location of Scheria continues to elude all in search of it.

We also find Alcinous and the Phaeacians in the *Argonautica*. Written by the third century BCE author and poet Apollonius Rhodius, we read:

*There is a fertile, expansive island at the entrance of the
Ionian strait in the Ceraunian sea, under which is said
to lie the sickle...*

of the Phaeacians has been called by the name Drepane...

the Argo came, aided by the winds, from the Thrinacian sea...

Alcinous and his people gladly welcomed the travelers...

Apollonius Rhodius, Argonautica, iv. 982-997.

*The Ceraunian Sea is located just North of the Ionian straight,
opening up to the island of Kerkyra (or Corfu). Based on the
description provided by Apollonius, Drepane would be associated
with Kerkyra.*

On the seventh day they left Drepane...

*Already they had left behind the gulf named for the
Ambracians, already with sails spread wide they had
passed the land of the Curetes and the line of narrow
islands along with the Echinades themselves.*

Apollonius Rhodius, Argonautica, iv. 1223-1230.

His identification of Kerkyra is further confirmed by the voyage
following Jason's departure of the island.



Odysseus departs from the Land of the Pheacians. (Public Domain)

Historical Evidence



A satellite image of the Ionian Sea.

The earliest reference to Kerkyra dates back to the 13th century BCE. The Mycenaean Linear B inscription refers to a *ko-ro-ku-ra-i-jo* or “man from Kerkyra.” It is difficult to say who inhabited the island during the Late Bronze and very Early Iron ages of the Eastern Mediterranean but we do know that by the eighth century BCE, Corinthians and Eretrians (from Euboea) had migrated to the region and settled it.

In every narrative, the land of the Phaeacians was reached after passing the island of Thrinacia in the West. What was Thrinacia? Scholars have long debated this but most tend to agree with ancient sources in identifying it as the island of Sicily. We first read of Thrinacia in Book XII of the *Odyssey*. It is an island home to the cattle of Helios, the Greek god of the sun. It is strongly believed that part of the name, *Thri*, resembles the Greek word of *tria* or three and alludes to the three corners of the island.

The interesting part of all of this is there actually exists a Drepani today. More appropriately called Trapani, it rests on the western coast of the island of Sicily. Its name would have likely been a common one, translating to “sickle”, and based on the curved shape of the city’s harbor. (Refer to the first excerpt of Apollonius Rhodius highlighted above). The site was originally founded by the Elymians during the Classical Period, that is, from the 5th to 4th centuries BCE.



Photo of modern-day Trapani with its curved, sickle-shaped harbor. (CC BY-SA 3.0)

Does History Reveal Answers?

Homer's epic recalls an age long forgotten, and one that predates the Greeks of his time. It was a time of heroes and epic adventures. It was also a time hosting both miraculous and fearful mythological gods and creatures. Modern scholars place this timeframe in and around the end of the Late Bronze Age, circa 1200 BCE. What followed this era was a brief Dark Age; literacy disappeared and legends were born. With this in mind, can we, without a shred of doubt, place the Phaeacians on the Greek island of Kerkyra? Unfortunately, the answer is a firm no. At least, not until additional archaeological or literary evidence proves otherwise.

We have yet to understand the role of Kerkyra in the world of the Mycenaean Greeks. Were they non-Greek-speaking outsiders?

Were they experts of the sea? Despite what has been maintained through Classical tradition, this conclusion does raise its fair share of doubts. For instance, Kerkyra is to the North of Ithaca in the same Ionian Sea. When Alcinous received Odysseus into his palace, they admit to not knowing Odysseus the man, but instead knew of Odysseus the hero of the Trojan War, as evidenced by the bardic tales of Demodocus.

How could two influential kings (i.e. Alcinous and Odysseus) share dominion in the same sea and not personally know the other?

Did the Phaeacians exist beyond Greece and further west closer to the Italian mainland? Does the Sicilian Trapani in any way relate to the Drepani of the Phaeacians? Probably not. As I highlighted earlier, the name itself would have been representative of the landscape. It also does not help when the Phaeacians are placed on Drepani, as opposed to Scheria, many centuries after Homer.

Have we been completely misled by Homer? I am under the belief that the Phaeacians of Homer's tale represent the descendants of a now lost Minoan population. By the 15th century BCE, the Mycenaean Greeks had expanded their sphere of influence into that which was originally under Minoan control and over time, the Minoans either assimilated into the Mycenaean stock or completely lost their original identities. Now if we revisit Homer's telling of these foreign peoples, we may start to notice a much older story buried within verse.

I am reminded of an island in the middle of the Aegean and attached to the Cyclades (a chain of islands). I speak of Thera (or Santorini). In approximately 1628 BCE, the volcano situated in the center of the island erupted and buried the nearby Minoan town of Akrotiri under pumice and ash. Discovered by the Greek archaeologist Spyridon Marinatos in 1967 CE, archaeologists

continue to excavate the site today. It is interesting to note that all excavations have yet to reveal the bodies of the victims which have led many, including myself, to speculate that a mass exodus of Minoans sought refuge elsewhere before the climax of the natural disaster.



Elaborate and colorful fresco revealed at Akrotiri. (Public Domain)

If you recall, Homer provided us with a backstory to the Phaeacians: they escaped the man eating Cyclopes to eventually find their new home in Scheria. What of the Cyclopes? From the hymns of Callimachus to the plays of Euripides, historical records as early as the late fourth century BCE have linked the Cyclopes with volcanoes. The name Cyclops (singular form) translates to "round-eyed" or "circle-eyed." Could this be a representation of the opening of a volcano. Was the volcano on Thera the Cyclopes the Phaeacians escaped from? Could the "gray" in their name represent the volcanic ash?



Remarkably preserved artifacts are revealed from the ruins of ancient Akrotiri, Greece. (BigStockPhoto)

Even if we can associate the Phaeacians with the descendants of Minoans, we are still left with the same question: where is Scheria? Unfortunately, archaeology has yielded very little in identifying such a migration.

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About the Author



By profession, **PETROS KOUTOUPIS** is a software developer and an entrepreneur. When not overwhelmed with being a good husband and an excellent father (of two), and during the little free time he may have, Petros enjoys immersing himself with topics of ancient history and theology. He is fluent in the language of Greek, and has been a self-taught student of Septuagintal Greek and Biblical Hebrew; with additional knowledge in Aramaic, Ugaritic, and Akkadian grammar. His recent work focuses predominantly on the Late Bronze and Early Iron Ages of Eastern Mediterranean, leading to a quest to unravel the mysteries of our history.

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The Strange Death and Afterlife of King Edmund: Did a martyred saint rise from the grave to kill a Viking king?

By Charles Christian



Martyrdom of St Edmund. (Brian Whelan/CC BY-SA 3.0)

Over the past decade, there have been two major public campaigns in the UK to drum up support for removing St George as the patron saint of England and replacing him with St Edmund, the man who was the country's original heavenly patron for over four hundred years from the early 10th century. Both campaigns failed but they did serve to reignite interest in St Edmund. So who was he and what was his story?

The setting was the Saxon kingdom of the East Angles, which occupied modern-day Norfolk, Suffolk and part of the Lincolnshire

Fens, in the year AD 869. On the throne was King Edmund, a young and devout Christian monarch who was only 14 years old at the time he was crowned, on Christmas Day 855.

For the previous 60 years, Viking raiders from Scandinavia had been carrying out ever more bloody hit-and-run attacks on England, but in 865, thousands of Danish and Norwegian Vikings – described in the Anglo-Saxon Chronicle as the Great Heathen Army – landed in their longships along the coast of Suffolk and launched an all-out invasion. History says the king’s courtiers and ealdormen (nobles) supplied the Vikings with horses, both as a bribe to deter them from looting and pillaging the local area, and also as hint and an encouragement that they should move out from East Anglia and raid other parts of the country.

Such apparently treacherous disloyalty in the face of a common foe might seem shocking by modern standards, but there was no love lost between the England’s four rival Saxon kingdoms. This was particularly so in East Anglia where, over the previous two centuries, several of its kings were deposed, executed or killed in battle by rulers of the other kingdoms.

Nevertheless, the bribery stratagem seems to have worked, and for the next few years the Vikings fought their way up and down England, destroying the old dynasties and eventually creating their own separate province, known as The Danelaw, across the North and East of the country. Among the Saxon rulers overthrown was King Ella of Northumbria, who a decade earlier had executed a Viking leader by throwing him into a pit of poisonous snakes.

The Vikings of the Great Heathen Army, who had a long memory for grievances (as King Edmund would learn to his cost), took their revenge on Ella by subjecting him to the ritual of “the Blood Eagle”

– a prolonged torture leading to death, involving disemboweling and evisceration.

Five years later, after ravaging the rest of the country, the Vikings were back in East Anglia, attacking the kingdom's town and slaughtering its population. Proffered bribes did not work, there was to be no peace treaty this time. In November King Edmund's army met the Vikings in battle near the town of Thetford. So what had changed?



A section from the Stora Hammars I stone from Gotland, Sweden. The illustration depicts a blood eagle execution. (CC BY-SA 3.0)

The Fate of Ragnar Lodbrok

Among the leaders of the Great Heathen Army were two warriors called Ivar the Boneless (also known as Hyngwar) and Ubba. They were two of the many sons of a legendary chieftain (according to the Viking sagas, he once killed a dragon) called Ragnar Lodbrok (literally Ragnar Hairy-Breeches) and they had come looking for vengeance.

Some years previously Ragnar had been sailing in a small boat, possibly on a wildfowling trip along the western coast of Denmark, when a storm had suddenly blown up and swept him far, far away from the coast and across the North Sea. Eventually he washed up

on the coast of East Anglia, where he was rescued and taken to Reedham, which is where King Edmund's royal court was based at that time.

Physicians nursed Ragnar back to health and in due course King Edmund and his mysterious foreign guest struck up a friendship, as both men loved hunting. Ragnar was soon regularly accompanying Edmund on hunting trips, much to the ire of king's chief huntsman Bern, who became increasingly jealous of the favor the Viking was being shown.

Tragedy struck as one day, when the king was travelling elsewhere in his kingdom, Bern challenged Ragnar to a secret competition to test their respective hunting skills. Two men left Reedham that morning but only one returned. Naturally the king and his courtiers wondered what had happened to Ragnar but Bern merely shrugged his shoulders and said he hadn't seen him all day.

Ragnar's fate might have remained a mystery had not his hound Garm, which had accompanied the Viking on the voyage across the North Sea but had been left behind the morning of that secret hunting trip, begun acting aggressively towards Bern, snarling and snapping whenever he caught sight of him. Eventually Garm escaped and led some of King Edmund's men to a shallow grave in small, lonely wood a few miles from Reepham. In the grave they found the body of Ragnar, with wounds revealing that he had been stabbed to death.

It was murder – and there was also evidence pointing to the culprit, for still gripped in Ragnar's cold, dead fingers was a scrap of fabric he'd torn from the clothing of his assailant in a final death struggle. The fabric was identified as part of the tunic of a royal huntsman and, when Bern's chamber was searched, the king's men found a tunic containing a matching rip in its sleeve.

Bern was pronounced guilty by King Edmund and ordered that his punishment was to be cast adrift on an ebbing tide in the very same boat that had carried Ragnar to England. It was at this point Fate took an ironic turn, for Bern did not perish in the boat but was instead swept back across the North Sea, washing up on the very same Danish shore where Ragnar had gone missing several months previously.

Recognizing the boat as having belonged to their father, Ivar and Ubba were keen to learn from Bern what had happened to their Ragnar. Bern's treacherous explanation was that King Edmund had ordered their father be killed and his body abandoned in a wood to deny it a proper burial.

The Martyrdom of a King

Now back to November 869 (some chronicles suggest it was the year 870) and in the words of the Anglo-Saxon Chronicle, the Great Heathen Army "rode across Mercia into East Anglia, and took winter-quarters at Thetford; and that winter King Edmund fought against them, and the Danish took the victory and conquered all that land."

In the aftermath of the defeat, Edmund and some of his retainers fled east but became separated about 20 miles (32 kilometers) away, near a settlement called Haegelisdun, where Edmund was captured by the Vikings who caught him hiding beneath a bridge. Legend has it Edmund was captured after a wedding party, making their way across the bridge that evening, saw the glint of the moonlight reflecting off his golden spurs and betrayed him to the Vikings. As he was dragged away, Edmund placed a curse on all bridal couples who should ever cross the fateful bridge.



Edmund's capture at the bridge.

Once in the hands of Ivar, Ubba and their henchmen, Edmund was roped to an oak tree, then beaten and whipped in an attempt to torture him into renouncing his Christian faith and accepting Ivar as his king. When Edmund refused to submit, saying he was ready to die for his people and his God, the Vikings responded by shooting arrows and throwing spears at him “as if it was a game, until he was entirely covered with their missiles, like the bristles of a hedgehog.”



A medieval illumination depicting the death of Edmund the Martyr on 20 November 869 by the Vikings. (Public Domain)

But still Edmund didn't die and still he continued to pray to God, so the Vikings cut his head off. Mindful of Bern's tale of Ragnar's fate, the Vikings threw Edmund's body into a communal rubbish pit, to deny it a proper Christian burial, and then played football with his head until they grew bored and tossed it away into a thicket of thorns and brier.

Edmund's death occurred on the 20 November (still observed as St Edmund's Day) and a few days later, when the Vikings had moved on, some of Edmund's followers returned to the area. They

recovered his body but at first couldn't locate his head. However, as they searched, calling out "Where are you friend?" they heard the king's voice calling back "Here, here, here." They followed the source of the sound to where they found the king's head, protected from scavengers and carrion by a giant grey wolf that cradled it between its paws. The wolf immediately yielded up the head, then followed Edmund's men as they took the body back to a nearby village. Once it was certain the king had received a proper burial, the wolf returned to the forest and was never seen again.



Detail of a miniature of Edmund's head calling out "Here! Here! Here!" all day long until the men searching for it found it hidden in a thicket, being guarded by a wolf. (Public Domain)

There are a number of places that claim to be the location of Haegelisdun but the village Hoxne in Suffolk's Waveney Valley is the one with the longest and firmest association, including the site of Edmund's oak, which stood in a field just outside the village until it fell in a storm in 1848. Reports at the time describe the oak as being "ancient with a trunk over 20 feet in circumference" within which were found old, iron arrow heads.



Commemoration marking the site of Edmund's Oak.

The village even has a Goldbrook Bridge, said to be the site of Edmund's capture and which, until as recently as the 19th century, wedding parties would take a detour to avoid for fear of invoking the curse.



Goldbrook Bridge, Hoxne Village.



Inscription at Goldbrook Bridge.

As for the wolf, in 1890 a vicar found an old, stone chest in the crypt of a church near Bury St Edmunds in Suffolk. Inside was a collection of bones later identified as belonging to a large wolf. It

is also interesting to note that King Edmund was the last member of a Saxon royal dynasty called the Wuffingas, who had ruled East Anglia since the sixth century. The family name is derived from “the Kin of the Wolf” – so perhaps Edmund’s wolf knew it was guarding the last of the line?

Edmund’s Adventures in the Afterlife

But, our story does not stop with Edmund’s death and his burial within a small and hastily built wooden chapel near Hoxne. Within 25 years of his death, miracles were already being ascribed to the late king’s intervention and even the Vikings, who now ruled the area, were minting commemorative coins carrying the inscription St Edmund the King.

A few years later, as the late king’s cult grew, his remains were transferred to the city of Beadriceworth, soon renamed St Edmund’s Bury (modern day Bury St Edmunds) and the abbey built to house his shrine became a popular site of pilgrimage.

The reputation of Edmund, the king and now a saintly martyr, had received a further boost after the original grave was opened. It was said that not only was Edmund’s body found to be incorrupt (viz there was no decomposition) but all the wounds on his body had healed, his head was once more joined to his body, and all that was left to show where it had been severed was a thin red crease on the neck. (The last reported opening of Edmund’s tomb was in 1198, when the body was found to still be incorrupt. One account says a skeptical monk actually tugged the king’s hair to see if the head really was reattached to the body and was promptly slapped by the saint for his lack of faith.)

The next twist in the story comes in AD 1013 during the chaotic reign of King Ethelred, forever known in English history as Ethelred

the Unready. The Saxons and Vikings were still at war and, after Ethelred had been forced into exile, Sweyn Forkbeard, the King of Denmark and Norway was also declared King of England on Christmas Day, AD 1013.



Sweyn Forkbeard, king of Denmark, England, and parts of Norway. (Public Domain)

Five weeks later King Sweyn was dead. The official explanation was he died in his bed from injuries sustained after a fall from his horse. However, another version of the story says “divine vengeance put a stop to his blasphemy.”

The background was Sweyn and his Vikings were not only seizing as much Danegeld (what we’d nowadays call protection money) from his new English subjects but had also threatened to burn down the city of Bury St Edmunds and its abbey, as well as slaughter all its inhabitants, unless they paid over an additional sum of ransom money.

It was then divine intervention seemingly struck when, in the early hours of 3 February 1014, the ghost of St Edmund, mounted on a white charger, was said to have appeared in Sweyn's bedchamber and fatally ran him through with a spear! According to the legend, although he was surrounded by his Vikings, he alone saw St Edmund coming towards him. Terrified, he began shouting "Help, fellow-warriors, help! St Edmund is coming to kill me!" But the Vikings could not see the ghost which "ran him through fiercely with a spear," leaving Sweyn "tormented with great pain until twilight, he ended his life with a wretched death."



The death of Sweyn Forkbeard at the end of a ghost's spear.
(Public Domain)

You may scoff at this story but six years later in 1020, when Sweyn's son Cnut (or Canute) was king of England, the new monarch visited the shrine of St Edmund and bestowed on it sufficient money to replace the old wooden abbey and fund the building in stone of a grand new Benedictine monastery. Perhaps Cnut was fearful of a similar haunting unless he atoned for the sins of his Viking ancestors?

(Sweyn, incidentally, was never actually crowned king of England and his reign was the second shortest of any English monarch. Lady Jane Grey, the "nine-day queen," holds the record for the shortest rule.)

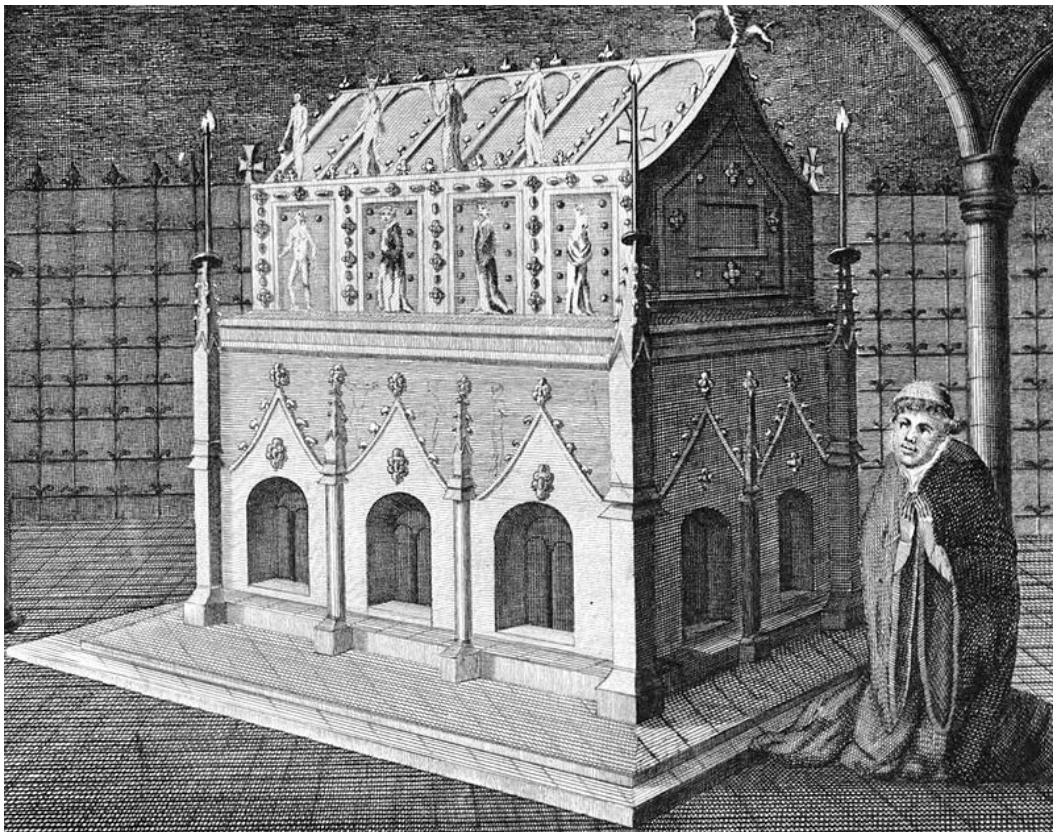
Edmund's Traveling Body

Our story is however not yet over, for in the year 1217, during one of the many barons' revolts and rebellions that plagued England in the Middle Ages, a group of French knights are said to have stolen Saint Edmund's body (or at least part of it) and whisked it away to the Basilica of Saint-Sernin in the French city of Toulouse. The relics and the saint's intercessions are credited with saving the city from the plague in the 17th century

The next development came in 1901, when the Archbishop of Westminster received some of St Edmund's relics from Saint-Sernin that were intended for the high altar of the new Roman Catholic cathedral, then under construction at Westminster in London. On their arrival in England, the relics were housed in the Fitzalan Chapel at the Duke of Norfolk's castle at Arundel. However, plans were stalled when the antiquarian Dr. Montague Rhodes James (better known as the ghost and supernatural horror

story writer M.R. James) subsequently expressed concern about the relics' validity. At the time of writing, 115 years later, those plans are still stalled and St Edmund's relics remain to this day at Arundel.

Or do they? For another version of the story says the monks at Bury St Edmunds moved the saint's still incorrupt body to prevent the French from stealing it, so whatever relics they made off with, they did not belong to Edmund.

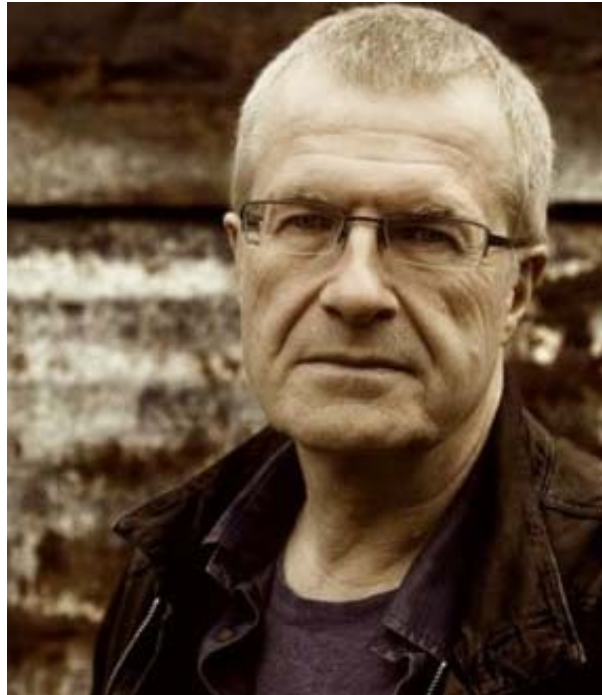


A depiction of Edmund's shrine. (Public Domain)

Edmund's shrine was destroyed in 1539, during King Henry VIII's Reformation, and in November of that year the abbey was dissolved and the monks expelled, taking with them the secret of the location of the saint's final resting place. Historians now think the body of St Edmund is still buried in the former monks' graveyard at Bury St Edmunds, which now lies beneath the tennis courts in the town's Abbey Gardens.

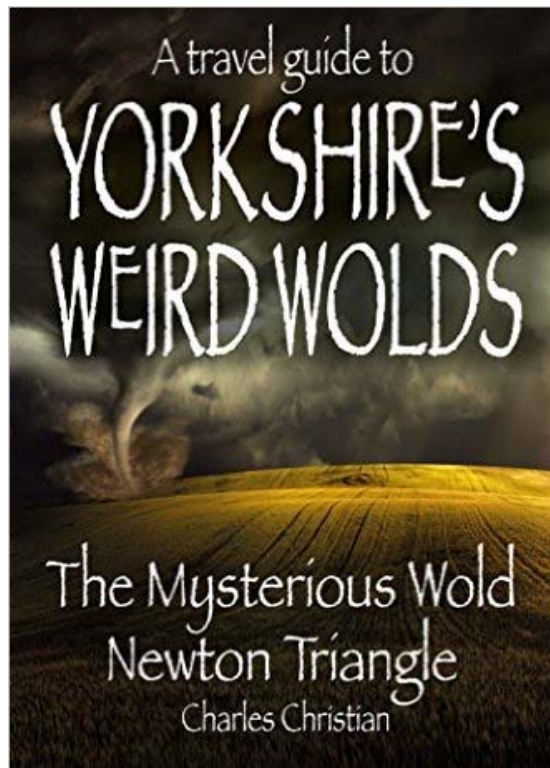
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About the Author



CHARLES CHRISTIAN is a writer, editor, blogger, award-winning tech journalist, former barrister, and Reuters correspondent. He writes about media, technology, geek stuff, the just plain weird, and anything else that intrigues him. His most recent non-fiction book is [*A travel guide to Yorkshire's Weird Wolds: The Mysterious Wold Newton Triangle*](#). He was recently described as an “outstanding writer who perfectly captures the hidden worlds and forgotten corners of Britain”.

A Travel Guide to Yorkshire's Weird Wolds: The Mysterious Wold Newton Triangle



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